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SUMMER 2006 • ISSUE 7

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- "Embed" fibers and found objects.
- Use everyday items like brown grocery bags, wallpaper scraps, and bleach to create texture.
- Stitch through metal.

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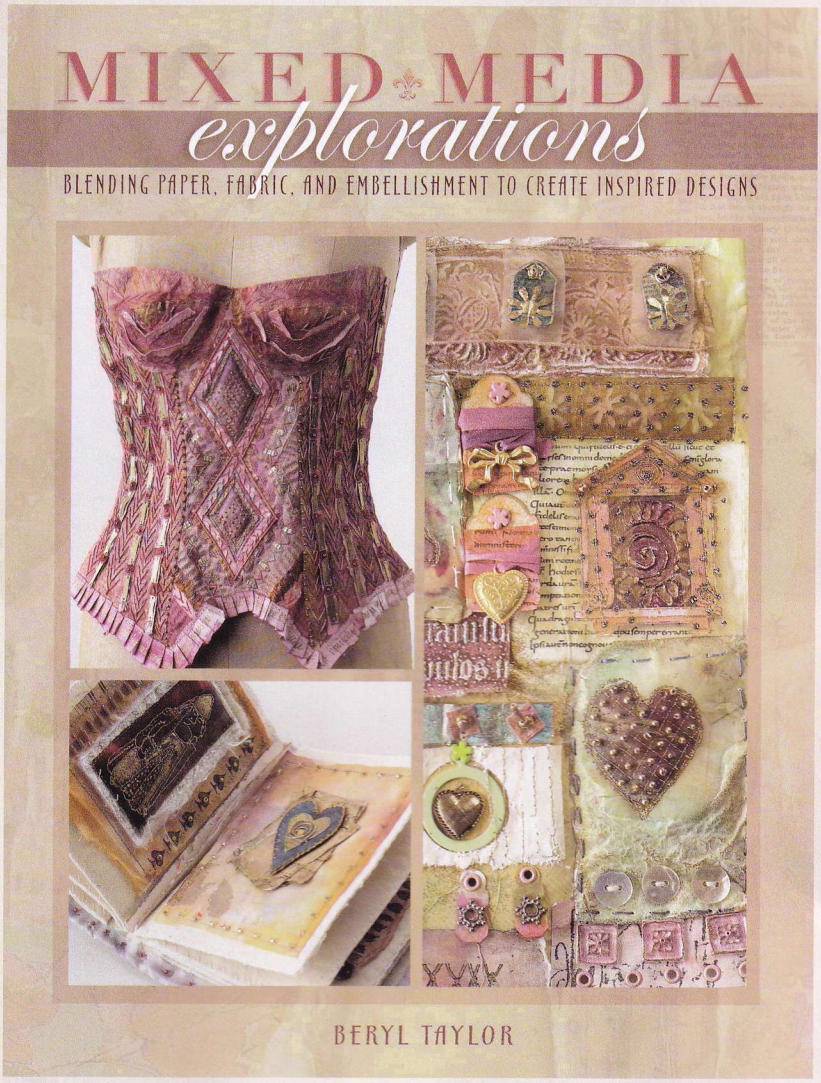

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musings

Creating art is as meditative and euphoric to me as running. Many times when I get home from work, I grab my iPod, pluck a paintbrush off the shelf, and with paint, thread, fabric, and some tunes, I forget my worries for a little while as I create a colorful, fantastical world filled with texture and embellishment. Other times, despite my best efforts to get into a creative zone, I find myself totally blocked and desperately wish someone would storm through my studio door, smack me upside the head, and tell me to snap out of it!

This is a candid picture of my studio taken this past January. It took great strength, character, and honesty for me to share this picture with you. What a deplorable mess, and I'm entirely ashamed of myself. (Mom, I pray you're not reading this.) See page 12 as we ask artists how they organize their studios, then visit our website to see several other artists' studios . . . and how I've since cleaned up my act!

That's why round robins are immensely fun. Not only are they a wonderful way to try new techniques and receive art from others, but round robins are marvelous exercises to de-block, learn different techniques, and make new friends.

In January 2005, mixed-media artist Sylvia Luna invited me to be a part of her collage round robin (see page 40). In the round robin, each artist began with a 22" × 30" canvas, colored the background, then sent the canvas on to rotate through 10 other artists. Each added embellishment and collage items until the canvas came back to the owner 10 months later. Many times during the round robin, I'd unfurl someone else's canvas from the mailing tube, then bang my head against the wall or laugh out loud because the color schemes, motifs, and collage items were so outside my own repertoire and comfort zone, I didn't have a clue what to do with it other than to give in to temptation and stuff it back into the tube. Most participants in the round robin expressed feeling exactly the same way, but through confessional and supportive emails to one another, we collectively braved the challenge, triumphed through our inhibitions, and explored different techniques and color schemes on each other's canvases. Prior to the round robin, some of us considered ourselves exclusively grunge artists, others were shabby chic, while still others might have solely embraced a pastel or jewel-toned palette. What a learning experience, and I admit that as a result of participating in the round robin, I've broken my own barriers and grown quite brave (even brazen) in my art.

In that vein, we invite you to have a look at our website and take our totally non-scientific, completely subjective, and wholly amusing "Just Who Do You Think You Are?" quiz. Based upon your results, take our challenge found on page 99. We hope that once you've taken the quiz and completed the challenge, you will discover a totally different artistic persona that resides within!

There's a gamut of artistic styles and techniques in this issue that we hope appeals to every kind of artist. Furthermore, I'm thrilled to welcome U.K. artist and author Ruth Issett to our line-up. World-renowned for her brilliant use of color on paper and fabric, she'll paint you a glorious rainbow by working with paint and other media in the next four Workshops.

Yours in creativity,

Patricia

Patricia Chatham Bolton
Editor-in-Chief

28

Artist Profile: Michael deMeng, Page 28

A New Life: altered cabinet cards by Maija Lepore, Page 50

50

69 *Fibertastic Adventure by Denise Warner, Page 69 (and on cover)*

TABLE OF contents

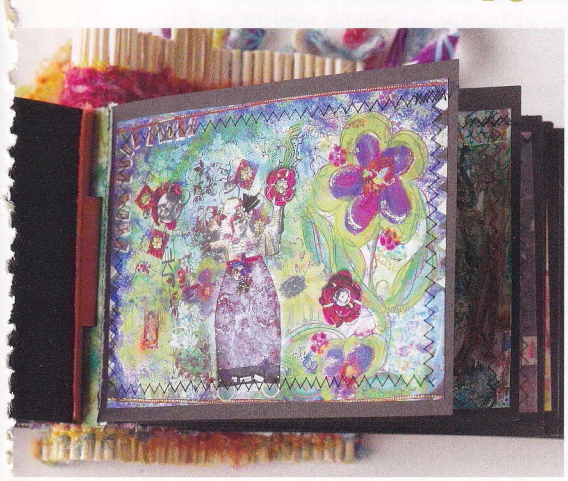
34 *Bird Dreams: a mixed-media art quilt by Lesley Riley, Page 34*

18

Textured Backgrounds for Collage by Misty Mawn, Page 18

Artists Make Their Mark: a mixed-media round robin by Patricia Bolton, Page 40

40



features

18 Textured Backgrounds for Collage
MISTY MAWN

28 Artist Profile: Michael deMeng
CATE COULACOS PRATO

34 Bird Dreams: A mixed-media art quilt
LESLEY RILEY

40 Artists Make Their Mark: a mixed-media round robin
PATRICIA BOLTON

46 Fused Integration
DJ PETTITT

50 A New Life: altered cabinet cards
MAIJA LEPORE

54 The Great ATC Tome Round Robin
WITH PATTI MEDARIS CULEA

64 Burning Passions
DALE ROLLERSON

69 Fibertastic Adventure
DENISE WARNER

74 Results from our "Do With Me What You Will!" Reader Challenge

99 "Just Who Do You Think You Are?" A quiz and challenge

each issue

Musings 4

Now Read This 7

The In-Box 8

Who Did This? 10

Popping the Question: How Do You Stash It? 12

The Workshop: Color with Shiva Paintstiks 14
RUTH ISSETT

I Made This: Triangle sampler and quilt by Elaine Gongora 60

Marketplace 84

Classifieds and Index 94

Jabberwocky 95
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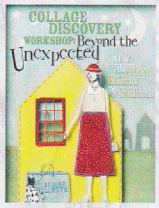

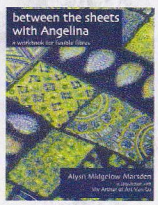

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*Charms & Trinkets
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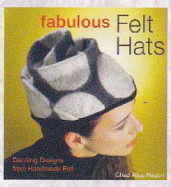

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SUMMER 2006 • ISSUE 7

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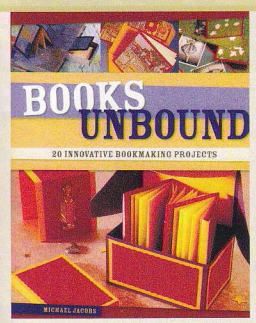


Books Unbound
20 Innovative Bookmaking Projects

By Michael Jacobs

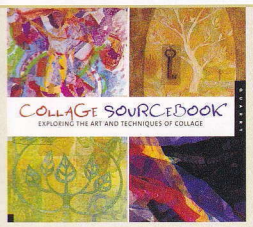
North Light Books
Softcover, 127 pp.
$22.99
ISBN 1-58180-718-X

Review by Cate Prato

Anyone with the slightest interest in book arts can't help but note that "books" are taking on some very unbook-like shapes, these days. Very intriguing. But how to create these towering, puzzling, unfolding sculptures without coming unhinged? Enter Michael Jacobs, noted mixed-media artist, craftsman, teacher, and author, to give us step-by-step directions for thinking "outside the book."

Michael begins this book with the basics, including how to determine the grain of your paper (very important for folding), how to measure your ruler (turns out not all inches are created equal), and how to assemble a basic and an advanced tool box. After briefly addressing the concept of what makes a book, he presents the 20 projects ranging from super-simple fold-and-cut books, to books that incorporate hardware such as wooden feet and wire suspension, to books that look like they require a degree in architecture to build (you don't–the book provides patterns).

Michael spices up the offerings with suggestions for "alternate endings" and ways to "give it some kick" at the end of each project. Like a good book itself, Books Unbound will enlighten you to new possibilities.



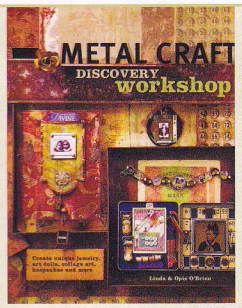
Collage Sourcebook
Exploring the Art and Techniques of Collage

Quarry Books, 2005
272 pp., Softcover
$25.00
ISBN 1-59253-101-6

Review by Barbara Delaney

Collage is an art form that has withstood the passage of time, continuing to appeal to professional and amateur artists alike. But just when you thought you knew everything there was to know about collage, along comes the Collage Sourcebook.

The authors cover all of the bases. Readers are treated to everything from a short history of collage to a gallery of inspiration, featuring many familiar artists. We are even given contact information for the artists and further resources. Highlights include collagraphy (making a print from a collage plate), encaustic collage, photo transfer in collage, transforming paper for collage, and creating visual memoirs. With bold images, detailed materials lists, and clear text, the authors inform and inspire readers.



Metal Craft Discovery Workshop

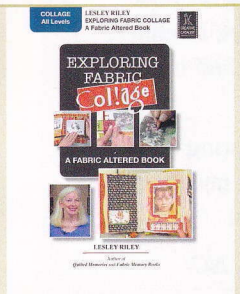
By Linda and Opie O'Brien

Northlight Books, 2005
Softcover, 126 pp.
$22.99
ISBN 1-58180-646-9

Review by Barbara Delaney

The authors invite us to look at Metal Craft Discovery Workshop as a journey with many paths and it is the authors' intent to put readers on the path of least resistance. True to their word, their "getting started" section is extensive, with clear instructions and bright images. They start with the basics (tools, materials, and techniques) and build on that with three chapters of projects. The chapter titles–Wild and Whimsical, Artful Adornment, and Kitschy Keepsakes–are more than just catchy, they tell the reader the type of fun project to be found there. Readers can't go wrong: the steps are clearly written, materials readily available, terms are defined as needed, and there are tips galore.

If creating with metal is something you've been thinking about trying, this book is a fun way to get started.



Exploring Fabric Collage
A Fabric Altered Book

By Lesley Riley

Creative Catalyst Productions, Inc., 2006
3 hr., 11 min.
$29.95

Review by Cate Prato

A picture's worth a thousand words, but when you're trying to learn the process of an accomplished artist like Lesley Riley, a video is priceless. In Lesley's new DVD, Exploring Fabric Collage, A Fabric Altered Book, viewers get to watch her choose fabrics, ask herself questions about color and pattern and explain why they work or don't, and play with composition. In particular, her process for making and coloring transfers becomes clear as a bell when you watch her actually make one.

The DVD follows the complete journey of making a fabric-altered book, from choosing the right size and shape of a children's board book, to adding fabrics, paper, and images, collaging the pages, and adding embellishments.

Even though the DVD calls for a long list of materials, you don't need all of them, and Lesley frequently offers options. In fact, her favorite tool is one she always keeps on hand–her fingers.

If you've ever wanted to take a class with Lesley Riley or want to make a fabric book and need some help achieving the results you want, Exploring Fabric Collage would make an excellent choice.

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the in-box

DEAR CLOTH PAPER SCISSORS,

CLOTH PAPER SCISSORS is the absolute best magazine! I am so glad that you've reached year #2. It is the only magazine I get where I wait and wonder when the next one will be coming. I will be a subscriber forever.

Sami Bretherton in Oregon

DEAR CLOTH PAPER SCISSORS,

Thank you CLOTH PAPER SCISSORS. You are one of the angels making [my] "One Woman Show" a reality–my first show at 64 years of age!

Mary Hurst in California

DEAR CLOTH PAPER SCISSORS,

While on holiday in Vancouver recently, I discovered your magazine in Chapters. After sitting reading it for ages, I bought it. Fantastic! Yesterday I showed it to my colleagues at East Berkshire College in Windsor, U.K., (where we are studying Stitched Textiles) and they were all very interested in it, too. Imagine our delight when Art Van Go arrived at college as part of our Christmas festivities and not only had the current copy for my colleagues but back copies [of your magazine] as well. I asked Santa for a subscription!

Keep up the good work.

Best regards,

Sue Crook in Basingstoke, U.K.

DEAR CLOTH PAPER SCISSORS,

I'm an addicted reader of your brilliant magazines and during a recent "play" weekend with a group of friends, I had a go at doing the creative self-portrait featured in the Summer 2005 issue of QUILTING ARTS MAGAZINE. I enjoyed it so much I think I might convert it to a really funky bag. I've attached my version of the "inner me," just because I felt like sharing my creative outcomes with those who have inspired me. Wonderful fun. Thank you to all those wonderful artists who have added to my creative outlet.

I have been meaning to thank you for so long now for the exciting composition of your magazines; truly inspiring stuff. I can honestly say that [your] two magazines are the only ones that I have ever actually felt inspired [by]. Well done.

Yours thankfully,

Wendy Ness in
Mount Compass, South Australia

DEAR CLOTH PAPER SCISSORS,

I had the opportunity to visit Winston-Salem with a couple of friends the summer before last and made a point to visit a few places that have Art-O-Mats. What fun! It was very exciting to buy the token (which is so cool you are tempted to keep it) and then decide on which lever to pull to get your art treasure. One gallery owner got a big kick out of how thrilled we were, said she was a friend of Clark's and wished he could have been there to witness us as she was. I received three wonderful art pieces from the machines, a great beaded-wire pendant, a very small handmade book, and a painting on wood. This is such a cool concept; I highly encourage one and all to find one in your area.

Fabulous work in your Spring 2006 issue of what has become my all-time favorite magazine, thanks!

Mary Boyer in Charlotte, NC

a new way to hang quilts

Artist and CLOTH PAPER SCISSORS reader Karen Zoback of Woodstown, New Jersey, sent us this photo of the crazy quilt necklaces she makes and sells. The idea occurred to her when she was stitching while watching her daughter place slides on a microscope.

Karen put her talents for making quilts and stained glass together to make the one-of-kind pendants that come in two shapes, round and rectangular. She fills them with her own crazy quilt designs or she personalizes them for the wearer, for example with a snippet of grandmother's wedding gown or a loved one's lock of hair.

For more information about Karen's crazy quilt pendants, email her at custompendants@comcast.net.

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ERRATA

We regret the following error in our Winter 2005 issue and apologize sincerely:

In "More Results from our Brag Book Challenge," "Lady of Decoration" on page 83 was made by Lou McCulloch of Medina, OH.

who did this?

contributors to Cloth Paper Scissors®

patti medaris culea grew up on a farm in Illinois where artistic family members nurtured her creative talents. Among them was an uncle, an animator for Walt Disney, who later helped her get a job at Disneyland. After studying art in college and working as a portrait painter, Patti spent many years as a flight attendant traveling throughout the world, including time spent with the Flying Tigers, transporting military troops to Vietnam.

After making dolls for her two daughters, her love of fiber art took hold. She attended classes in doll making and has since become an internationally known instructor. She also designs one-of-a-kind dolls and her own line of doll patterns. Visit her website at www.pmcdesigns.com.

elaine golt gongora has always been a designer and artist, starting as an award-winning art director in the recording and publishing field. She then created and ran a very successful studio, producing her own line of hand-painted fabrics for home furnishings represented in interior design showrooms throughout the country. Her fabrics were featured in a variety of magazines.

Elaine has been creating watercolors, mixed-media works on paper, wood assemblages, and artist books throughout her varied career as a designer. Her work can be seen in numerous private and corporate collections throughout the United States. Contact her at eggongora@verizon.net.

ruth issett lives in the U.K. with Chas and has three grown children. She has a degree in Fashion/Textiles and teaches Textiles and Design in the U.K., North America, and Europe. Her colorful and informative books include Color on Paper and Fabric, Glorious Papers, and Color on Cloth. She is a member of the Practical Study Group of the Embroiderer's Guild, a professional teaching and exhibiting group. Email Ruth at ruth.issett@btinternet.com.

maija lepore has always had an interest in the arts and has spent a huge part of her life in theaters and museums. She has always been very crafty but found the real fun when she discovered mixed-media collage, enjoying its free form. She continues to grow as a "creatist" by sharing with all her art friends, at home and online, and by taking classes from artists she admires and respects. She is very fortunate to live in Phoenix, Arizona, where one of the best artist retreats, Art Unraveled, is held annually. Maija has two boys and a fabulous husband, Al, who make her life so wonderful!

See more of her work at www.picturetrail.com/maigirlz.

misty mawn is a full-time, mixed-media collage artist, potter, and mother of two. For the past seven years she has focused solely on creating with clay, while using mixed media as an outlet. Her passion for mixed media has now taken her life in a new direction.

She has been passionate about creating since she was very young and has a subconscious drive to continuously create. When creating art she strives for a look of eloquent, yet weathered, beauty and loves to unify the old with the new. Visit her website at www.mistysartstudio.com or contact her at kmawn@neo.rr.com.

dj pettitt has enjoyed creating, teaching, and sharing for as long as she can remember. Along with her love of color and texture, she is also passionate about experimenting with media and unconventional art methods and creating new techniques to offer in classes she teaches at art retreats around the country. DJ combines mixed-media techniques digitally and traditionally with her whimsical sketches and photographs. She can be contacted via her website at www.djpettitt.com.

dale rollerson is a teacher, writer, and textile artist who lives in Perth, Australia. She loves to play and experiment with fabrics, and to share her ideas with others. Dedicated to the promotion of textile art in Australia, she and her husband, Ian, own The Thread Studio, a business specializing in hand and machine threads and textile art supplies. Visit their website at www.thethreadstudio.com.

denise marie warner has had a successful career as a nationally

recognized art doll designer for more than 15 years. Her work has appeared in numerous fine craft galleries and boutiques throughout the United States.

For the past few years she has been dabbling in a variety of mixed media, as well as doing some freelance writing. A chance meeting with a dynamic mixed-media collage duo rocked her world in the fall of 2004. After this, she realized that it was never too late to experience a second childhood.

She currently lives along the pastoral Rio Grande River valley in Los Lunas, New Mexico, with her ever-tolerant husband, four children, and a menagerie of animals, furred, feathered, and imaginary. Visit her website at www.denisemarie-dollart.com.

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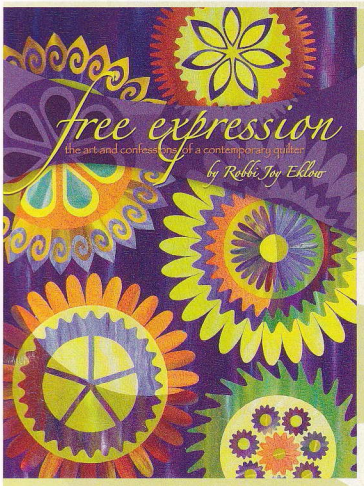

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how do you stash it?

We asked our readers to tell us how they deal with storing all of their beloved art supplies. Below are some clever, resourceful, even artful ways to stash everything from beads to balls of yarn. Some use store-bought containers; others repurpose items found around the house. We hope some of these suggestions help you get organized so you can spend more time creating and less time searching for what you need.

My dream is to have one of those large flat file cabinets, but until then, I store my large, parent-sized pieces of paper within two large sheets of foam core board from a craft store. I lay my pieces of paper out on one of them and then make a "sandwich" by placing the second piece on top. I use large binder clips to hold the pieces together on all four sides. The stack can be stored under a bed or vertically up against a wall. Before putting away the sheets of paper, I cut a small square out of a corner of each one and then paste it onto a piece of cardstock. I slip the cardstock into a paper protector and adhere it to the front of the foam core so I can easily see what's inside.

Lin Walker in Kansas City, MO

Keeping things organized is not a problem; finding them again is a huge problem. If I can't see it, it's gone. So I've become a piler, not a filer. But the piles are hard to dust, and piles and cats don't mix, so I had to create a filing system that even I can use:

I purchased a stack of drawers from a company called Elfa. They let you choose your own configuration. Wire mesh keeps them light; casters keep them movable. I chose shallow drawers so I can see everything in them. Like things go in drawers—one holds paints, inks, and stamp pads, arranged by color. Another holds pens, pencils, and markers, bundled with Velcro® or elastic cords by type (Aquarelle pencils are in one bundle, fine-line permanent markers in another).

But the real problem is all the ephemera pieces. I sorted those by use: letters and words, backgrounds, images, stamps, and envelopes. I sorted images by type: buildings, animals, and people. Animals got sub-divided by species and people by era. That created a workable system, but finding things wasn't solved yet. So, I put all magazines to be cut up in standing files (the kind you find in libraries to store a year's worth of magazines). These files are color-coded on the front: red for magazines I'm going to cut up, black for magazines I am saving for articles and techniques. Magazines that have articles I want to save in them are tagged. I buy plastic index tabs and tag the magazines on top, staggered from front (left) to back (right), so I can find the topic just by reading the tabs across the top, which is easy to do when they are in the magazine holders. I file ephemera in clear bags (clearbags.com has a huge choice), so I can see what's inside without picking up a file folder and digging through it. The bags go in the Elfa drawers, the magazine boxes on shelves. It's not perfect, but for someone who is label-challenged, like I am, it works pretty well.

Quinn McDonald in Alexandria, VA

Oh, I know, I know...I have a few great ways to store whatever "it" is...

1. Hot Wheels® boxes have 24 small cubicles per side, making them a great place to store threads, bobbins, beads, jewelry findings, etc., price: $4.88. At first, I tried keeping specific types of threads in them, now I am not as picky; they are boxed by colors.
2. The plastic boxes from Bass Pro, Model # 370, are not as large as the Hot Wheels box but the partitions are movable so you decide [how big the compartments will be]. You get 24 cubicles to use.
3. Altoids® boxes are super [for] small, easy-to-travel things. If you do half as much hand work on the road as I do, you will love throwing in a bobbin of your beading thread, a small tube of beads and, of course, a small strip magnet glued to the inside of the top for your favorite needles. The Altoids boxes at my house are also used to hold specific flower or leaf canes in polymer clay. Identification is easy, cover the box and put that cane on the top.

Patsy Monk in Parrish, FL

I use a large bag tackle box to organize sewing supplies. There are many individual compartments inside that are just the right size, and it's portable. For paper, collage, and stamping supplies I use a large chest toolbox with a cabinet on wheels. It works great! I have drawers separated for inks, paints, tools, stamp-making supplies, clay, papers, and other supplies.

Melicia Evans in McPherson, KS

I store my beloved ribbons wrapped around either toilet paper tubes or paper towel tubes. I glue low-loft batting to the tube and use tiny ½" straight pins to hold the ribbon end. Like ribbons are on each roll. The rolls fit perfectly in snack-size bags. The bags are stored in big plastic bins. Fibers are stored in snack-size bags and each color group is stored in a gallon-size bag. These bags are also in big plastic bins.

Anne Green in Sylmar, CA

I keep most of my collection in numbered plastic drawers and then I have a master index of everything that is in each drawer. This is alphabetically indexed and cross-referenced by one or more names. If I am looking for velvet ribbon, let's say, I would look under the word "velvet" or under the word "ribbon." This way, I can always find what I am looking for.

Gail Klingele in Yakima, WA

For my many fabric scraps, I use clear plastic bins. I have a different bin for each color. When I need a particular color, I just grab that bin to find the correct color piece.

Melody Farrah in Cannon Beach, OR

I live in an open-concept loft, so blending my studio materials with a living space that I occasionally entertain in is a challenge. My favorite stash-it concept involves my bead collection. I have placed these jewels in spice jars. I installed a series of plate rails on a wall in my kitchen area [and] the jars of beads are displayed on the rails by color. I look at this bar code display daily and see not just a bunch of beads in a jar, but a piece of original art.

Mary Kroetsch in Toronto, Canada

I make use of a few CD racks. One stores my flip-top containers of beads at eye level along my workspace; one is affixed to the wall sideways and holds rolled fabric fat quarters, arranged in a color wave. Another sits on its back on another surface and holds my 150 or so balls of specialty yarns and fibers, also in a color wave. A lot of art supplies are pleasing to the eye in themselves, so why not display them so they can be enjoyed, as well as easily utilized? Joslyn Hobbis in Ramarama, New Zealand

I keep the words I cut and collect in clear sheets of slide holders, the kind that fit in three-ring binders. The little pockets are perfect for holding little clips and quotes.
Anna-Marie Hawthorne in Tulsa, OK

I create a lot of assemblage pieces and many of them incorporate millinery, sparkly bits and bobs, and ribbons and trims of all sorts. Because of their beauty I love to store them in glass apothecary and candy jars. Instant inspiration every where I look! Plus, it helps me to never forget what's hidden away somewhere. For items that store flatter I bought a fabric sweater shelf (the kind for organizing closets) and suspended it from hooks and a wooden dowel on my wall.
Lauren Mumford in Vacaville, CA

This is such a timely question! I have been working on organizing things to use in art projects. For scraps of fabric and yarn I use plastic boxes with lids that hold spinach or lettuce from the grocery store. I ate a lot of spinach because the larger boxes hold more! They are stacked on a book shelf in my sewing area. In my basement "dirty" studio I have an old file cabinet that I use for storage. In the paper drawer I have large hanging file folders of papers that are sorted by type and where they came from. I lived in Japan for several years so I have a large section of scraps and used papers. Several years ago I found hanging plastic bag files that close at the top. I have 10 that are filled with the smallest scraps and they are sorted by type of image; bead-related, flowers, etc. These hanging pouches are the best because they can be closed and I can see what's in each one. Other file drawers are filled with paint, brushes, glues, and equipment. I use clementine boxes to keep things sorted in the drawers.
Nan McCoy in Silver Spring, MD

"What's your favorite art quote?" Share with us your favorite quote on art and creativity that inspires you. Why does this quote hold such meaning for you? Please make sure to include the author of the quote. Email your response to barbara@quiltingartsllc.com.

To read more responses to our Reader Question and to see photos of how some of our favorite artists "stash it," visit our website at www.quiltingartsllc.com.

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the Workshop

COLOR WITH shiva paintstiks

do you love color? Does the sight of rich velvety reds and violets make you feel warm and cosseted? Does a flash of acid green lichen on a terra cotta brick attract your attention?

Color has been a lifelong obsession for me, from the childhood paint box to the present day when my work has me surrounded by paper, fabric, and stitch in a wonderful array of colors.

Color theory is often studied in a rather dry and academic manner but for me color is about "doing." It is about applying it to different surfaces, blending it together, overlaying it, altering it, adjusting it, and most important of all observing and enjoying it.

This article is all about the "doing." It is about not being fearful of the materials, not being worried about the end product; it is about just getting in there, having a go, and exploring some delicious materials to create wonderful colorful effects.

One of the richest sources of bold artist's color is Shiva Paintstiks (or Markal Painstiks as they are termed in Europe). Many people will be familiar with them on cloth, but they are equally exciting to use on paper and other surfaces. An oil and wax pigment stick, they are available in a line of 52 Professional colors as well as an Iridescent line with 13 colors.

by ruth issett

There are also Professional and Iridescent blending sticks.

These chunky sticks come protected by a card sleeve and are easy to handle, thus simplifying and encouraging bold application of color. The sticks reseal when not in use to prevent them from drying out or evaporating, but this waxy seal is easily removed when you're ready to use them again. Once applied to a surface it may take up to 48 hours for the color to be fully absorbed and "dry."

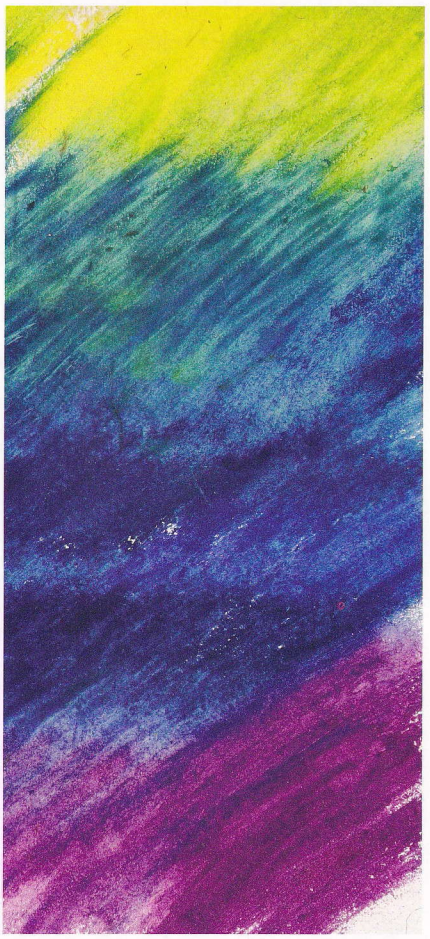
Now, how do you use them to create exciting, dynamic designs and drawings that are packed with color?

It's important to select a variety of good-quality papers such as a watercolor paper (preferably 100-lb. weight) or some unusual cotton rag papers with different textural surfaces when working with Paintstiks. Select a paper that will absorb color and will withstand you rubbing color into the surface. Using Shiva can be an energetic process!

Take a look at some of the Professional Shiva colors. Packed with rich pigment color, some, such as Azo or Cadmium Yellow, Azo Orange and Napthol or Tompte Red, appear very bright. Others, like Teal, Viridian, Phthalo and Prussian Blue, appear very dark and similar at first, but break the surface and the intense color is revealed. To see the richness of these colors, layer them across a white sheet of paper. Using a Professional blending stick can help to mix colors as well as make the color more transparent.

materials

- Watercolor paper (preferably 100-lb. weight)
- Some unusual cotton rag papers
- A variety of Shiva Paintstiks®



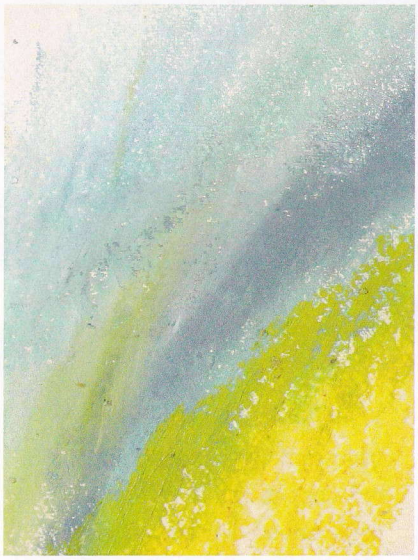
experiment with adjacent colors

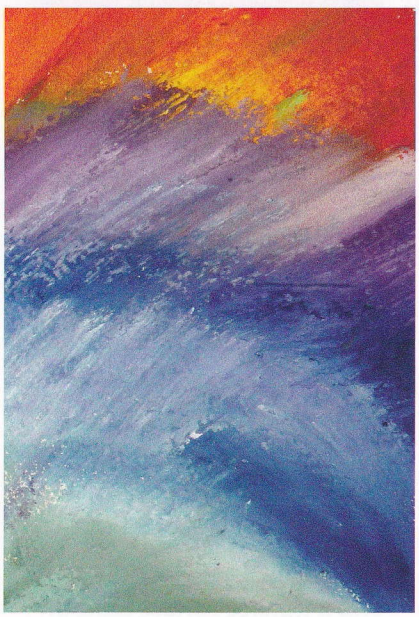
1. Select a few adjacent colors such as yellow, greens, and blues, and apply them to the paper in bold sweeping strokes.

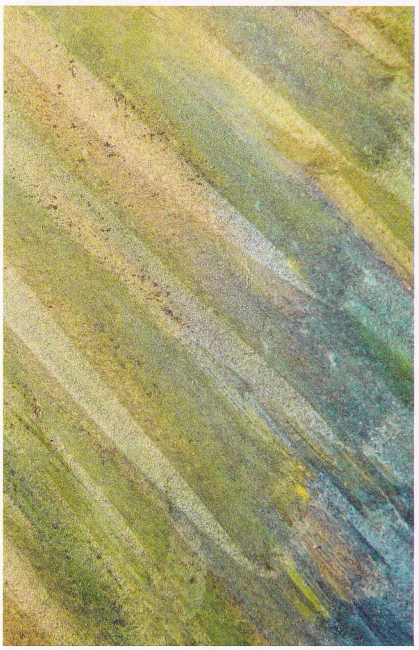
2. Try blending the color with your fingers; see how it moves and blends together.

3. Add some Professional blender, work it together with a strong dark color, and observe how the color becomes more transparent and how easily it mixes with other colors.

See how the color moves when reflecting the flow of the sea or grasses blown by the wind. See how dynamic and vibrant the drawing can become giving a lively and energetic feel to the artwork.







try the more opaque colors

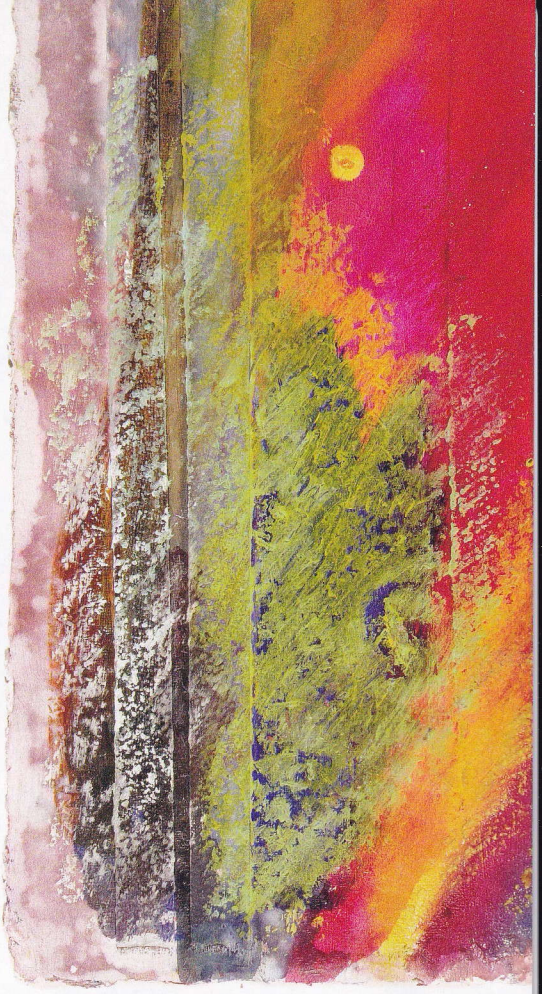
Some of the Professional Shiva colors, such as Citron, Light Green, Turquoise, Wedgwood Blue, and Pewter appear more opaque and give a matte and chalky surface.

1. Apply these colors in adjacent bands working them into the surface of a thick cotton rag paper to reveal the textural surface.

2. Layer the colors, allowing a glimpse of a contrasting color from beneath to give that exciting interaction so often seen in nature.

3. Create delicate tints by mixing Professional colors such as Teal, Ultramarine, Sap Green, and Dioxazine Purple with Titanium White. Blend the color with varying quantities of white to give variety, sometimes blending with your finger or just layering the colors. *(See above and left.)*

Shiva sticks are rich with oil and wax, and they can be spread, smeared, and worked into different surfaces to create rich stained surfaces.

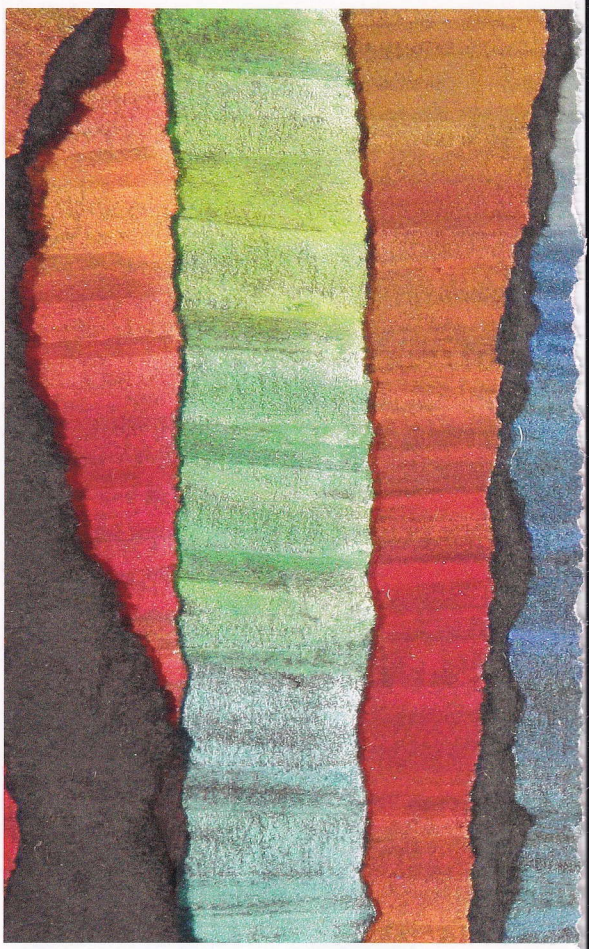


using prepared papers

1. Create a prepared paper surface by gluing different textural papers together. You could treat the surface with acrylic fluid colors or an acrylic medium such as gesso.

2. Once the acrylic is dry, use Professional Shiva to work the transparent color into the surface so that it becomes rich and strong. Try working Grape and Alizarin Crimson in together, then blend in Phthalo Blue to create deep, rich color.

3. Allow the Shiva to dry and absorb into the surface and then apply further layers in contrasting opaque colors, such as Ice Blue and Citron, to lightly pick up the surface of the papers and textures.



Above: Dioxazine Purple, Ultramarine, Pewter, and Titanium White Paintstiks were drawn across cotton rag paper, then scarlet and golden yellow ink applied.

together with liquid media

Shiva is excellent when used in conjunction with any transparent liquid medium such as inks, Brusho powder, or Procion MX dye used as a paper dye. The Shiva will act as a resist and repel the inked color.

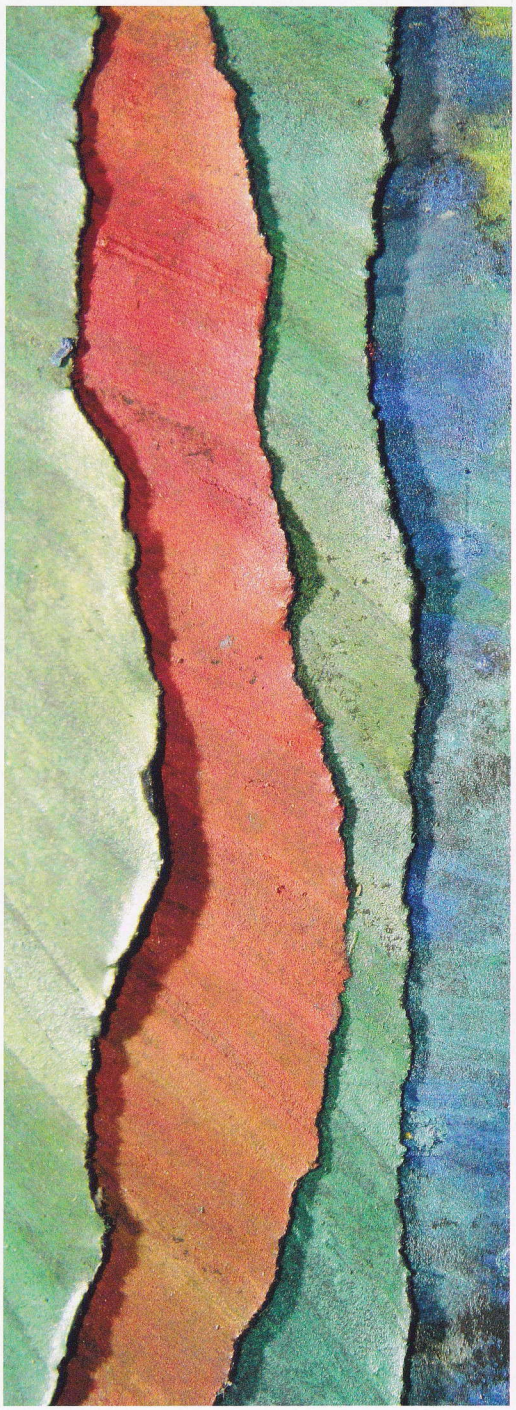
1. Apply a layer of Professional Shiva, drawn with bold lines, and blend together or mix with white.
2. Using a thick brush or sponge brush, paint a generous layer of ink across the Shiva, allowing the ink to absorb into any paper previously left uncolored. The ink will creep in between the Shiva color and, as it dries, give rich color contrasts.
3. Evaluate the effects created; if too much ink is applied, blot it with absorbent paper towel or add extra color to enrich it.
4. Explore different color combinations or add further layers of Shiva when the ink is dry.

Just investigate the possibilities.

iridescent colors

Iridescent Shiva sticks produce stunning pearlescent colors that are exceptionally rich when applied to a dark paper ground. Although the range is comparatively limited, further colors can be created by blending Professional Shiva colors (particularly the non-opaque ones) with the Iridescent blending stick. This stick will also blend with the Iridescent colors giving the option of lighter pearl colors.

1. Try rubbing a few adjacent Iridescent colors such as light gold, red, copper, and brown onto a dark, smooth surface. Work the colors together, rubbing with your finger, drawing color up and down across the paper. These colors can give a "shot" effect, giving the paper a rich sumptuous surface that changes in different lights.
2. Try brushing the Iridescent colors over the torn edge of a piece of stout paper, blending the colors together to give a shaded and pearlized surface.
3. Try using pink, orange, white, and violet together to give delicate shimmering pearl effects.
4. Try rubbing Iridescent colors over a textured surface beneath



Above and right: Iridescent colors were applied to heavyweight black paper and blended together. The paper was then torn and pieces rearranged to show the iridescent sheen.

a lightweight, dark paper such as a Lokta tissue. Iridescent Shiva will be slightly firmer than Professional colors and will give a crisper rubbing.

using your colored papers

Having just explored the application of Shiva by rubbing, blending, and using bold dynamic lines, why not begin to use these papers further to create design ideas?

- Tear the paper to give a contrasting matte edge and layer the strips of paper to create a simple collage.
- Select a simple area of Shiva, draw around it, and cut it out. Mount it onto a contrasting plain paper. Select further pieces and create a series of framed slices from your experiments.
- Use the papers created with Iridescent Shiva for paper folding, origami, book covers, or incorporate them into your collages. The subtle sheen of the pearlescent papers will add depth and surface interest to any design.

Remember that all of your paper experiments can be used as is, added to complete other pieces, or used as a basis for other art and design techniques later. Never part with experimental pieces, or even "mistakes." You never know when you'll be looking for that little something extra to finish off your piece of art.

resources

- www.artvango.co.uk
  1438 814946
- www.joggles.com
  (Internet orders only)
- www.thethreadstudio.com
  61 8 9227 1561
- www.quiltingartsllc.com
  866-698-6989

textured backgrounds FOR COLLAGE

materials

- White gesso
- Fabriano Artistico cold press watercolor paper
- Golden Heavy Body acrylic paints
- Golden Soft Gel Medium
- Glue (permanent glue sticks, gel medium, YES glue)
- Favorite rubber stamps and other items to use as stamps
- Variety of mesh, stencils, lace
- Nevr-Dull® polish
- Caran d'Ache Neocolor II Crayons
- Paint brushes
- Ink pads
- An old credit card (used to smooth paint and push out air bubbles)
- Old books
- Damp towels or wet wipes
- Ephemera
- Collage images
- Embellishments
- All-Stabilo Marking Pencil
- Sandpaper

optional

- Cardboard
- Wire
- Pearl Ex Powdered Pigments
- Wood blocks
- Gel pens for journaling
- Gold leaf paint
- Matte fixative
- Micro beads
- Sewing machine
- Threads

Opposite: "Tuesday's Marvel" • 9" x 12".

by misty mawn

My favorite bookstore once had the most beautiful doors—large wooden panels with copper bottoms and glass windows. The seasons had treated them harshly, or divinely, in my opinion, weathering the wood to achieve a stunning natural layer of patina. Then that dreadful day came when I visited the bookstore and the doors were gone, replaced by new unseasoned, uninspiring doors. I still sulk every time I go through those doors. I put a lot of thought into why this change bothered me so much and realized I have a deep passion for texture and color. As a result, my latest focus has been to create more weathered textures in my backgrounds. For me, creating textures is not about following a process or working within boundaries, it is about seeking out new styles and techniques in a spontaneous manner. My goal is to create a piece of art that can stand alone by creating as much depth as possible in the background before working on the foreground. My favorite techniques lately have been stamping with random items from my studio (such as marker caps, buttons, painted lace, and the rims of jars), transferring paint with paper, using gel medium to transfer images, and adding dimension with mesh.

creating background images

1. Start by applying gesso to both sides of a piece of watercolor paper. Allow to dry.
2. Using 1 or 2 colors of acrylic paint, paint the entire surface of the paper, being sure that it is not applied too thick. I like to use a base color like Golden's Titanium White or Buff with a small amount of a vibrant color for the first coat (such as Golden's Azurite Hue), mix it with the first color, then apply the paint.
3. Allow this to dry for a few minutes, but not completely. Take another color (the one that was added to the base, if you used 2 to start) and paint random strokes onto a piece of scrap paper.
4. Make a few designs into the paint with your fingers or a stamp and then place the scrap paper, painted-side down, onto the watercolor paper to transfer the paint.
5. Lift the paper off and do this repeatedly until there is no paint left to transfer. Some of the base paint may come off of the watercolor paper onto the scrap paper giving even more variation.
6. Take the same scrap of paper and paint on a new color. Sometimes a softer color like Titanium Buff is nice to neutralize the other colors. Again, draw designs into the paint. Try taking a dried-out marker or inkless nib and write in the paint to create a design or add dots with another color. Transfer the paint

again until there is no longer any paint or until you are satisfied with the colors. One of my favorite things to do now is to take a piece of mesh, metal or plastic, and place it onto the wet paint. With the mesh in place, take a rag and gently wipe the mesh. This pulls the paint up through the mesh and adds texture. This effect can also be achieved with stencils and certain laces.

7. Slowly remove the mesh and let the paint dry.

note: *Mesh comes in a variety of types and sizes. Try drywall mesh, Magic Mesh, or even a smaller mesh like cheesecloth for interesting results.*

stamping with acrylics

1. Choose a stamp for the background. One of my favorite stamps is Hero Arts' "Old French Writing" stamp. Use any stamp without a lot of detail or you can use the cap of a marker, a button glued onto a cork, or any other object that can be used as a stamp.
2. Apply paint to your "stamp" and stamp onto the background as much as you like. I like to use more than one stamp with acrylic paints. Once the paint is dry you can stamp with ink as well.

adding text and transfers

1. Now you are ready to add pieces of ephemera and gel transfers. Take an old reference book or novel and tear the pages into strips. Glue these onto the background piece.
2. Add a little paint to blend these strips into the background and then scrape the paint off with an old credit card.

Top: Once the gesso was dry, a wash of color was applied to the entire surface (Step 2, previous page).

Bottom: A second color was transferred to the watercolor paper using a scrap piece of paper (Step 3, previous page).

Top: The background was stamped with acrylic paint and a text stamp, but any object that can be used as a stamp may be used.

Bottom: Strips of text and transfers were added and then additional paint to blend them into the background.

3. If you have not tried gel transfers before, now is the time. Take an image you would like to transfer and paint a layer of gel medium onto the image. (I usually transfer old script, sheet music, nature prints, or architectural prints.)

making transfers

note: *If you are using an old book make sure the pages are not too dried out. They will not peel off if they are too old.*

1. Place the image gel-side down onto your background. Using the credit card, scrape the back side of the image until it is complexly fixed to the background without air pockets.
2. After a few minutes, slowly and gently lift or roll the image off, being careful not to tear the paper too much. The print or image will remain, giving the piece more depth; it does not have to be perfect. In fact, it's okay if only half or part of the image transfers. If you are not happy with the transfer, you can always wipe it off with a wet towel and try again.
3. Gently rub the remains of the paper off until the image shines through. At this point you may want to add more paint or stamp a pattern on with ink. I like to take a white artist crayon like Caran d'Ache Neocolor II and rub it into the grooves of textured paint. Scrape the top layer of crayon off with a credit card leaving some crayon in the grooves.
4. Allow this to dry completely. (Sometimes I just have to stop myself or I could add layer after layer of paint and transfers.)

adding collage images

Now that the background is finished you are ready to add a layer of collage. I usually start with the face of a person that I am going to create.

1. Find a copyright-free face that you like and cut it out. Or, if you have the ability to draw or paint you can create your own image.
2. Position the face onto the background as desired and start adding pieces to create a body. You can add large pieces to create a long dress or small pieces put together.
3. Add wings, legs, arms, and a hat or crown. Continue placing images until you're satisfied with your piece and then glue them in place.
4. You can add more images to create a story: birds, windows, trees, tunnels, old ticket stubs, or anything you feel adds character to the piece.

To complete this piece of art you can journal over the image with gel pens, you can add embellishments such as micro beads and buttons, or sew details onto the work. When I'm satisfied with the results and the piece is dry, I spray it with a matte finish in order to keep the crayons and inks from smudging.

Right: Collage images are added (top) and then further embellished to add detail (bottom).

using **Nevr-Dull**

caution: *Be sure to read and follow all safety precautions before using this product, including protecting eyes and skin, avoiding inhalation, and keeping the product away from an open flame.*

A few months ago a good friend told me about Nevr-Dull, a product she had read about that is used in the automotive world but is also great to use in collage. I had to try it that night and I have used it every day since. It removes layers from most images leaving a dull, weathered appearance.

1. Take a small piece of cotton soaked with Nevr-Dull and rub it over an image until the desired amount of color has been removed.
2. Gently wipe the image with a damp cloth and, with the image slightly damp, take a black waxy pencil (I use All-Stabilo Marking Pencil) and outline the images.
3. Now gently wipe the black lines into the edges of the image. This allows the image to stand out without being too stark.

Left: "Shallow Wings" • 7" x 12".

creating *a* journal *from* cardboard *&* paper

It is very simple and rewarding to create a journal out of basic materials. An art journal does not have to be long. Just a few pages can be satisfying and not as overwhelming as a large art journal.

preparing the covers

1. Use 2 matching pieces of cardboard (mat board works well too). Gesso both sides of the cardboard and allow it to dry. Glue watercolor paper onto both sides of the cardboard. Using a credit card, smooth the paper flat until it is completely adhered to the cardboard without any air bubbles. Sand the edges with sandpaper to give them a smooth, finished look.

2. Decide on how many pages you would like for the journal. I used watercolor paper for the pages. Make sure the pages are the same size as the cardboard. You can create a deckled edge for the outside edges of the inside pages by using a ruler and tearing the paper to your measurements. With a paper punch, add the necessary number of holes on

the binding edge of the journal. Do this to each page and the cover, making sure to line them up.

add your artwork to the pages

Once each page is finished you are ready to put it together. Line the pages up and decide on any embellishments to add to the binding. You can add handmade paper beads, as I have done, charms, novelty yarns, or even wire or string if you prefer a simpler look. The wire can be coiled in and out of the punched holes and embellished, if desired. Whatever you use to tie the pages, make sure not to tie them too tight or the pages will be difficult to open.

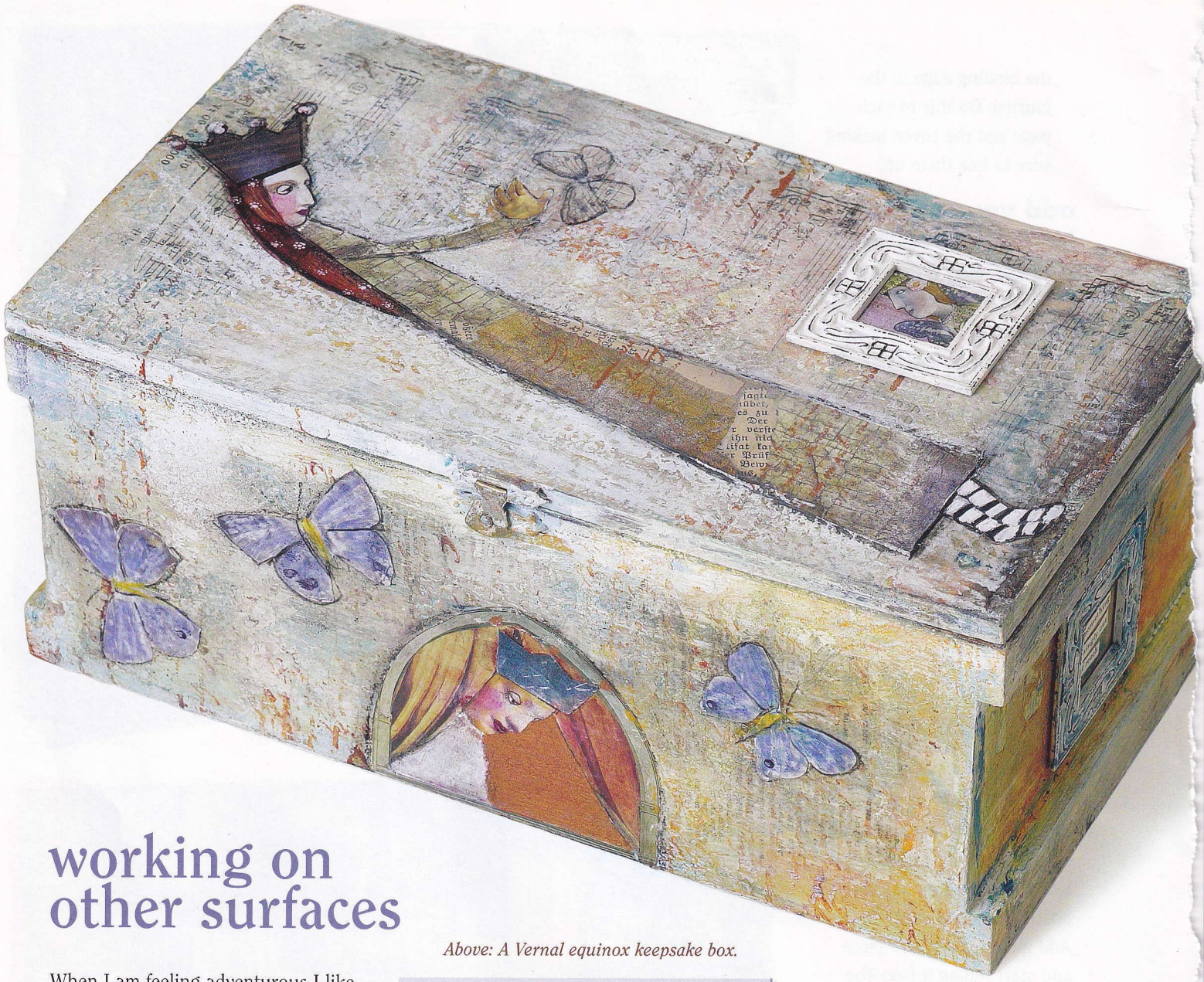
Your book is finished!

to make paper beads

Choose magazine pages with colors that appeal to you and tear them in long v-shapes about an inch-wide at the top. Add glue to the entire piece and start rolling it from the larger end to the tip. (Be sure to leave a space in the center for stringing, or you can wind them on a thin wooden skewer, removing the skewer before drying.) You can add paint and pearl powder to give a little zest to the beads. Allow them to dry for a few hours before using.

Left: A journal book cover; paper beads adorn the binding.

Right (top and bottom): Spreads from the journal with inspirational text, the edge of the pages torn to add texture.



working on other surfaces

Above: A Vernal equinox keepsake box.

When I am feeling adventurous I like to find objects that I can use my techniques on to create a work of art. When I found this box I knew it would be a perfect opportunity to do just that. It is important to sand the surface of an object like this and apply gesso to prepare the surface before adhering art. On this box I worked right on top of the gesso, adding paint, texture, images, and embellishments. I sprayed the box with a fixative when it was finished.

resources

www.blockheads.com
212-213-3332

www.stampersanonymous.com
800-945-3980

www.themoonroseartstamps.com
631-549-0199

www.mantofev.com
402-505-3752

www.joggles.com
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800-442-0455

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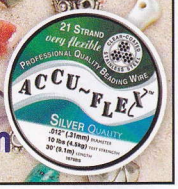

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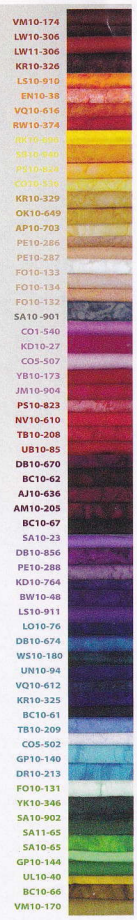

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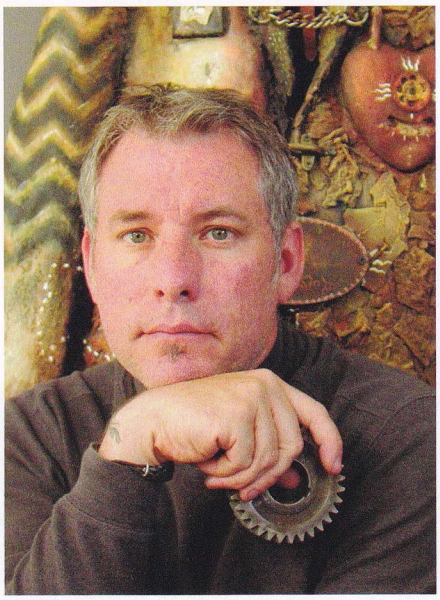
TUNE

ARTIST PROFILE

michael deMeng

MISSOULA, MONTANA



Michael deMeng's art is one of balance and counterpoint: light and dark, sacred and banal, beauty and decay, what is and what seems to be. At first glance you see one thing: a fireman's hat, a light bulb, a man's jacket, a metal shadow box. On closer inspection the hat is revealed as cast-off metal parts topped off with a book of matches, the light bulb is a mini shrine, the jacket is stuffed with resin, and the boxes are not metal but plastic painted to look metallic. Keep looking and you will also find meaning behind the artist's often serendipitous art.

Above: Michael deMeng in his studio.

Left: "The coat is made from an actual coat that has been solidified using resin. Then all sorts of things are added, which can require anything from gluing, nailing, screwing, wiring, and so on. Mostly it depends on the object being adhered and its weight. Once everything is added, I start painting, initially with washes of color to try to unify the piece visually as well as to help me decide in which direction to go with the work. It happens spontaneously. Once I get the basic colors and painting worked out I start going back to the assemblage process. It's nice to add things that weren't part of the original process to freshen up the piece and add some surprises. I then do a bit more painting and more adding until I'm satisfied.

"The coat series was motivated by a situation in which my mother-in-law collapsed in her kitchen. She passed out for some reason, and was rushed to the hospital. It turned out everything was fine, but it got me thinking about the body as a suit for the soul. I started to think about how interesting it would be if our clothes/bodies were direct representations of our interior thoughts, feelings, etc.—a slight variation of the 'portrait of Dorian Gray' premise."

"My process takes the unsacred form—like a PEZ® dispenser or a clothes iron—and transforms it into things that are seemingly sacred," says Michael. "Through the physical process, I address issues of the cycles of life, regeneration, and rebirth. How we see through the world and through our own mortality.

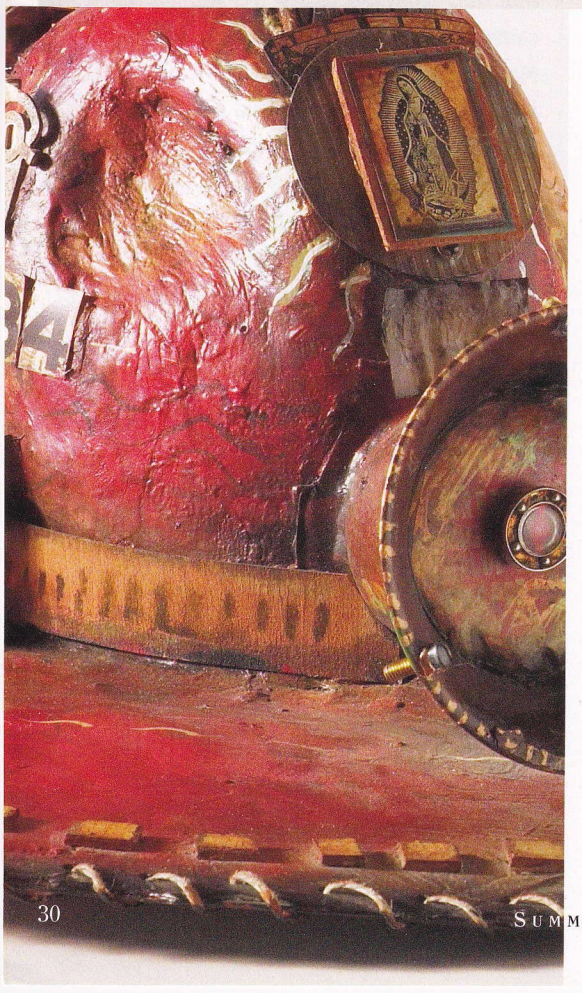
"What I do is transform mundane objects into something 'rich and strange,'" he says, quoting a line from Shakespeare's THE TEMPEST.

Michael began his artistic life in a two-dimensional format. As a child, he had endless access to paper because his father worked for Xerox. He drew through high school and then began painting while studying art at the University of Montana. At that time his work followed the abstract expressionist style of artists like Franz Kline, using materials like white house paint and charcoal. Gradually Michael's work became more figurative and representational, incorporating collage elements.

The light-bulb moment that moved him fully from 2-D to 3-D assemblage came on one of his many trips to Mexico. Michael observed the locals' ability to find non-traditional uses for everyday objects and was also intrigued with the beauty and symmetry of the ubiquitous shrines. On one visit in particular, he noticed that clear light bulbs—bare bulbs with no filament—were being used as vases. That simple image of the beautiful with the mundane, the animate with the inanimate, put Michael on the road to assemblage. When he returned home to his studio he grabbed a shovel and turned it into a shrine.

A shovel? Yes, a shovel, a PEZ® dispenser, an Altoids® box, a rusty gear, or an old shoe.

by cate coulacos prato



Above and left: "The Guadalupe Fire hat is somewhat related to the coat series in its premise, but I also saw it as a protection from the hot desert sun. I was thinking about the Mexicans who die in the desert trying to enter the U.S."

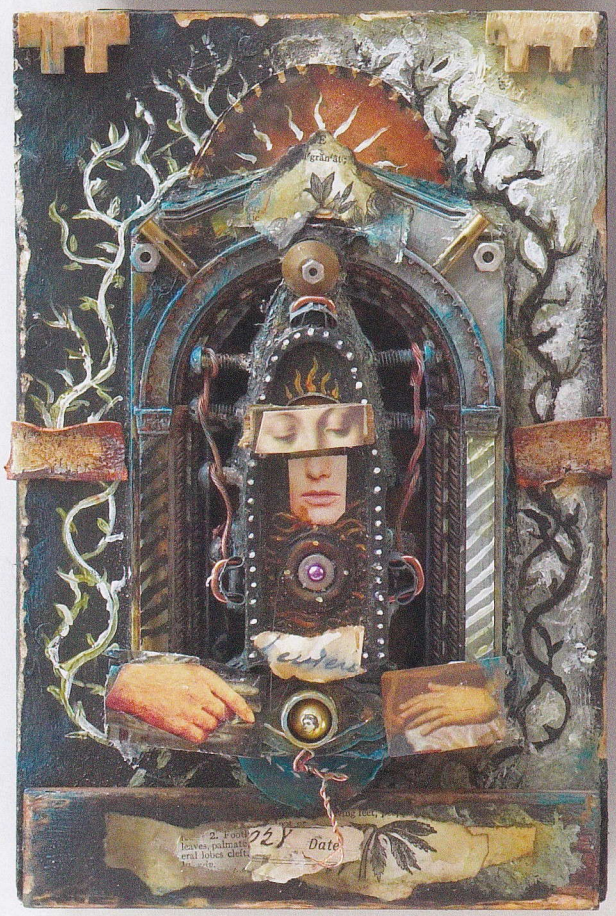
Right: These boxes are the beginnings of Michael's Tarot deck. The Fool Card (top left) is trying to imply the journey into the unknown—the optimistic/naive beginning of a journey into the world. The Magician (top right) represents command of the elements and taking the spiritual and bringing it to the tangible. The High Priestess (bottom left) represents intuition and the subconscious—the things that existed before creation. The Empress (bottom right) represents the female force of creation and fertility.

"My process in general is to look around to see what's available. How do elements work with each other? What can occur?" says Michael. Though he often creates works in a series based on a particular shape (coats, shoes, metal boxes), even those pieces are each open to interpretation depending on what is laying around the studio, waiting for serendipity to strike.

"The work always starts with an intriguing object, something that inspires one visually. It then moves to the point of how that object relates to other objects, such as a shovel and a gear," says Michael. "The nice thing about junk is that there is no end to the shapes and the direction you can go."

Michael feeds his "junk" habit in a variety of ways. Of course he haunts garage sales and second-hand stores,

MAJOR


Date

Das Herz des Menschen

"What I do is transform mundane objects into something 'rich and strange,'" he says, quoting a line from Shakespeare's THE TEMPEST.

but sometimes a retail store will present just the right item, such as the bee skep baskets he plans to use for a series of pieces inspired by the killer bee that stung him in Mexico. When he's working on a themed series, he often has to find a mass source. But sometimes things just show up on his doorstep.

"Once you get a reputation in town for taking other people's junk, stuff magically flows your way," he says.

Though a lot of Michael's art looks like rusty, old metal parts he welded and soldered together, in fact, "A lot of my work is smoke and mirrors," he says.

Actually, it's Liquid Nails and paint. For what looks like rusted metal is usually plastic pieces he has painted to look that way. Working in materials other than metal also helps him put the elements together more easily, using screws and pegs instead of a torch.

After the main elements are assembled and painted, Michael adds layers of visual imagery: more paint, scraps of paper, miscellaneous parts and doodads. He used to go down to the library to carefully search for a particular image.

"Now I find that actively seeking an image is not as intriguing as when I happen to see something that just happens to fit," he says.

At some point during the process the transformation from separate parts to a whole art object takes place, and the piece is imbued with symbolism and an element of the sacred. Michael is heavily influenced by Joseph Campbell's comparative mythology, and also by shrines and the belief systems of different cultures.

Michael, who notes that he has a "darker sensibility," draws particular inspiration from Mexico, specifically Oaxaca, and the festive Day of the Dead holiday when Mexican families remember their dead and the continuity of life. Michael calls Oaxaca "the place to be for art" as well as a prominent location for Dia des Muertas celebrations.

"For me, Oaxaca is the most magical place I have ever been. What moves me so much is not only is there so much natural beauty, but art—contemporary, traditional, natural—just sort of breathes out of the town. I've yet to find a place I like better."

Another other-worldly aspect of Michael's art is his fascination with eyes. In many of his pieces, the eyes don't "match" the face; the effect causes the viewer to notice the eyes at once, and also feel as though he is being watched.

Eyes have intrigued Michael since he was a child. His grandfather's contact lens business, which had an eye for a logo, probably influenced him, as does the notion that the eyes are windows to the soul, and animals communicate through their eyes. But it's more than that, he says.

"On a symbolic level, eyes to me represent the masks of existence, the roles we play." Eyes also represent how we each see the world uniquely, how we all have a different perspective, he says.

Michael likens his role as an artist to that of the shaman, often described as a medium between the visible world and an invisible spirit world with powers of healing, divination, and control over natural events.

"In recent times there has been a rejection of the concept of artist as shaman. But if not a contemporary shaman, what is the role of the artist? A shaman interprets the environment, internalizes it, and then brings it back out into the world. An artist has the same kind of role, to try to find conclusions for things that don't have answers. I believe an important role of an artist is to show some of these mysteries. Or, at least, what I think of these mysteries," he says.

Michael doesn't know for sure if the people who buy his shrine art see it from the same viewpoint as he does.

"If only I could see what my art sees, what my little children off in the world are doing," he says wistfully. "But I do think people find them spiritually moving in a humanistic way. The art sparks something in them—and not just as something they want to hang over their couch," he says.

To contact Michael deMeng or to view more of his works, visit www.michaeldemeng.com or email him at assemblage@michaeldemeng.com.

Far left: "I was inspired to create this series when I was in Mexico and I saw a string of light bulbs (minus the filament) being used as small little planters hanging from the wall. This was interesting because I had never really thought of light bulbs outside of their original intention, but this made me see how the interior of a light bulb can be quite interesting."

bird dreams

A MIXED-MEDIA ART QUILT

by lesley riley

Opposite: "Bird Dreams"

How often do you read an article in CLOTH PAPER SCISSORS® and get all excited about a new material, a new technique, or a new process? If you're like me, it's every time. I try them all and end up with a small sample, saying, "That was fun," (or interesting, or cool), and then, often, I forget about it.

But wouldn't it be better to put many of those techniques together in one cohesive work of art, like a sampler? I thought about the articles and materials that most intrigued me, and challenged myself to make a mixed-media quilt using different textures and techniques along with three-dimensional elements, while staying true to my own style. After all, that is the point of all this sharing of new materials and techniques—to learn, and then use what we learned in our own art, in our own way.

This project also gave me the opportunity to try a new technique of my own, working with fluid acrylics to create one-of-a-kind background fabrics. I was so happy with the way the first "Bird Dreams" turned out that I wanted to share my success and process with all of you. I created "Bird Dreams 2" as a step-by-step sampler quilt to break everything down. It looks more complex than it is. In "Bird Dreams 2," all the techniques are lined up on the quilt from top to bottom. Please read through all directions first as some parts are best prepared ahead of time.

bird dreams of your own

general materials

- Batting
- Craft paints
- Fabric for quilt top and backing
- Fluid acrylic paint
- Foam brushes
- Images of bird and eggs
- JetPrint™ Multi-Project photo paper (glossy)
- Pins
- Plastic sheet to cover work surface and floor (or three large trash bags)
- Ribbon
- Scissors
- Sewing machine
- Aleene's® Tacky Glue®
- Unfinished wood eggs (split)

creating the background fabric

MATERIALS

- Bucket of water, or access to a faucet
- Clothespins or clamps
- Clothesline or string
- Fluid acrylic paint
- Foam brush
- Muslin
- Spray bottle

optional

- Plastic gloves

One of the reasons I think this quilt is successful is that the background fabric creates a sense of depth. This method creates a block of color at the bottom to provide visual weight, while allowing the color to thin and fade out towards the top. It's fun but a bit messy, so be sure to cover your work area and the floor with plastic.

For this technique you will need a clothesline, or you can run a piece of string between two chairs. You will also need clothespins or clamps to hang the fabric.

1. Protect your work surface and the floor under the clothesline by covering them with plastic.
2. Cut or tear a piece of muslin about 18" x 20".
3. Working on a flat surface, paint about 6" of the muslin with fluid acrylics. I used Golden Permanent Green Light and Green Gold with a touch of Cobalt Teal. The original "Bird Dreams" background was made with Anthraquinone Blue.

   note: *If you don't want paint on your hands, slip your rubber gloves on now.*
4. While the paint is still wet, scrunch up the unpainted part of the fabric and dip it in water. Squeeze it to wet evenly and then squeeze out the excess water. You want it to be damp, not dripping.
5. Hang the muslin on the clothesline with the painted part at the top.
6. Using your spray bottle, spray the (wet) painted section until the paint starts to drip down the fabric. It will travel a wonderfully erratic path as it drips down through the wrinkles you created by scrunching the fabric. When it looks the way you like, lay it down flat on clean plastic to dry.
7. When dry, determine how large a piece you need for the background and tear to size; save the leftovers for transfers. My background piece is 9" x 18".

making the Lutradur branches

MATERIALS

- Lutradur
- Fluid acrylic paint
- Pencil-tip wood-burning tool or soldering iron

caution: *Burning should always be done in a well-ventilated room and a mask should be worn.*

1. Cut a 6" x 12" piece of Lutradur.
2. Protect your work surface with plastic.

Opposite: "Bird Dreams 2"

3. Paint the Lutradur with fluid acrylics. I used Quinacridone Violet, Burnt Sienna, and Transparent Red Iron Oxide. Lutradur takes a while to dry, so you may prepare the Lutradur in advance to save time. If that isn't possible, use a heat gun to speed up the process, being careful not to get the Lutradur too hot or it will begin to melt.

4. Once dry, use a pencil-tip wood-burning tool to burn areas of the Lutradur, creating organic, branch-like forms.

(For more on working with Lutradur see Cloth Paper Scissors® Winter 2004.)

making the felt branches

MATERIALS

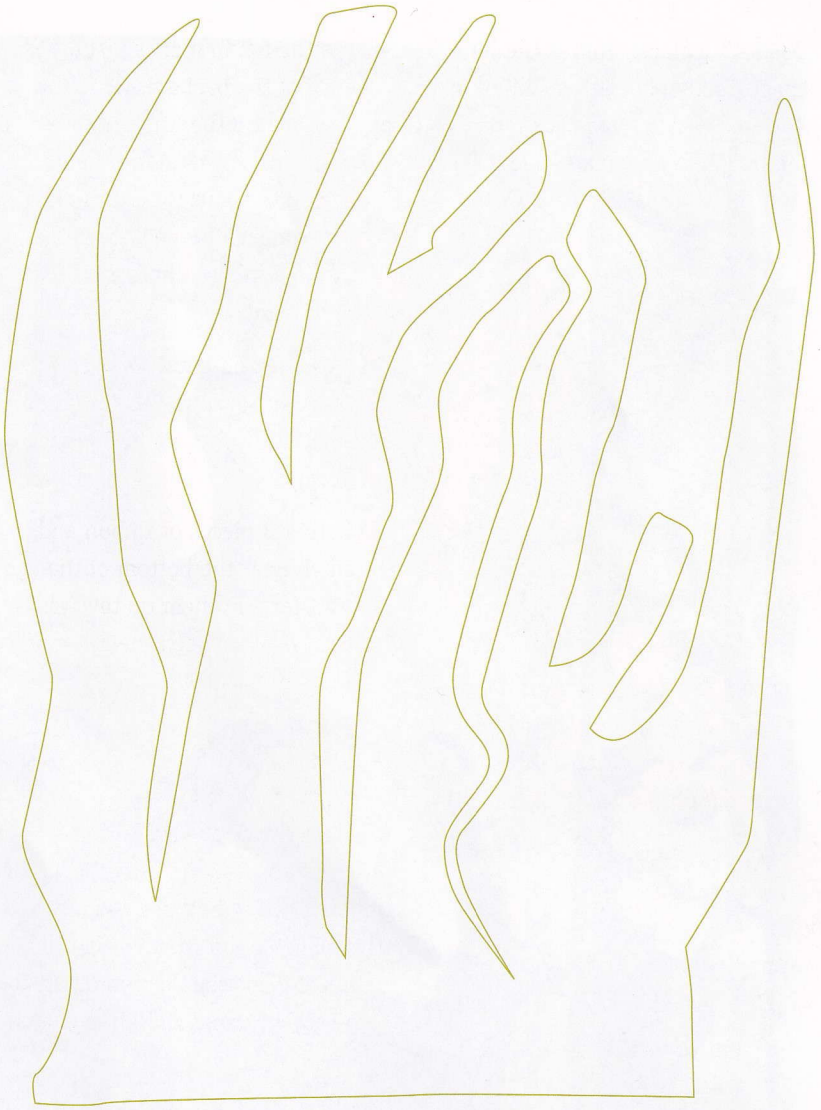
- Acrylic felt – gold, 4" x 6"
- Brown acrylic paint
- Clothespins or clamps
- Heat gun

1. Using the illustration above right as a guideline, cut branch shapes from the felt.

2. Attach the uncut end to an up-ended box top or hold with clamps to protect your hands.

3. Direct the heat gun onto the felt until it begins to curl and contort into branch shapes.

4. Using brown craft paint, dry brush the "branches" to add areas of color and create depth.



(For more on burning felt see Quilting Arts Magazine® Winter 2005, and this issue.)

transferring images

MATERIALS

- Bird and egg images
- Burnisher or spoon
- Golden matte medium
- JetPrint™ Multi-Project photo paper (glossy)
- Fine-mist spray bottle
- Transparency for inkjet printer
- Workable fixative

1. Scan the bird and egg images into the computer. Print the bird onto an inkjet transparency and the eggs onto glossy photo paper.

Remember to reverse the image before printing, if desired.

2. Mist some of the painted background fabric with water until damp. Holding the egg image upright, mist it with 2 - 3 squirts of water. Lay it, image-side down, on the fabric and burnish to transfer the image. Spray with workable fixative to set.

3. Determine placement for the bird image and apply matte medium to this area with a foam brush. Lay the transparency, image-side down, onto the fabric and burnish to

transfer. If you are nervous about working directly onto your background cloth, transfer onto leftover background fabric to test.

(For more on inkjet transfers see Cloth Paper Scissors® *Summer 2005.)*

eggs

I used three graduated sizes of split wooden eggs: wren (⅞"), robin (1 5/16") and pullet (2"). Paint them with craft and fluid acrylics to resemble real or imaginary eggs.

creating your quilt top

1. Machine- or hand-stitch the egg transfer to the bottom of the background fabric. I used 6 strands of embroidery floss.
2. Pin the Lutradur branches in place, overlapping both transfers, and machine-stitch in place. I left some of the ends free to provide depth and movement.
3. Pin and stitch the background fabric onto a coordinating piece of fabric that is 1" larger all around than the background fabric.
4. Pin the felt branches just off the edge of the background fabric, overlapping the Lutradur branches. Stitch along the uncut edge and about ½" in from the edge of each branch, leaving most of them free for dimension and movement.
5. Measure and cut a small scrap of fabric to serve as background for the eggs and stitch to the background.
6. Gather 3 pieces of ribbon and stitch near the bottom of the egg transfer. Pin them up towards the center to keep them out of the way for now.

making a pillow quilt

There are several ways to finish your quilt. The technique I used is called pillow quilting because you create a thin pillow upon which to lay your quilt top. This simple method creates a border, backing, and binding all in one step.

1. Determine the overall finished size of your quilt. Cut 2 fabrics plus a piece of batting to that size, plus 1". I used a floral fabric as my quilt top/border. This integrated so well; the bird and branches look like they are part of a flowering tree.
2. With the batting on the bottom, lay your backing fabric on top, right-side up. Lay the quilt-top fabric on top of that, right-side down, and pin around all edges.
3. Stitch it together using a ½" seam, but leave a 4" area open for turning. Turn right-side out, iron flat, and then hand stitch the opening closed. Now you are ready to layer the rest of your quilt onto the pillow quilt.

finishing the quilt

1. Center your quilt top onto the pillow quilt and stitch down through all layers. I use raw edge appliqué, stitching about ¼" from the edge.
2. Stitch ¼" from the outer edge of your pillow quilt to define the border. Repeat one or more times, depending on how you want your border to look.
3. Using a thick tacky glue such as Aleene's, adhere the eggs to the fabric.
4. Gather a few small sticks and tie them to your quilt top using the ribbons you stitched in place earlier. I ordered nice straight sticks from Crea8it.

resources

Felt, craft paints, wood burning tool, eggs, and wood sticks
Available at a variety of craft stores

Soldering iron
Radio Shack

Lutradur
www.misterart.com
800-721-3015

www.texasartsupply.com
800-888-9278

Jet Print™ paper
Available at office supply stores

Sticks
www.cre8it.com

Lesley Riley is Arts Editor of Cloth Paper Scissors® and author of Quilted Memories and Exploring Fabric Collage – A Fabric Altered Book (on DVD).

43 ARTISTS

make their mark

A MIXED-MEDIA ROUND ROBIN

In January 2005, artist Sylvia Luna had a brilliant and creative concept for a mixed-media round robin: gather a group of artists, assign each participant a large canvas (22" x 30"), ask them to color the background of their canvas however they wish, then have each canvas rotate through 10 artists, each person adding something to each canvas until the piece came back to its owner 10 months later.

by patricia bolton

Potentially, anything could happen. A canvas might have started out with a color wash in hues of turquoise and aquamarine, but after 10 artists had embellished it with paint, collage items, buttons, eyelets, found objects, rubber-stamped or transferred images, torn sheets of wallpaper, tassels, even colored duct tape, the collage could come back nearly unrecognizable.

Right: Nancy Donaldson painted her canvas in chalky whites mixed with sky blue, then glued an image of an angel statue to its center.

Far right: Although the other artists maintained the collage's ethereal theme, the resulting canvas bursts with bright, bold tones of yellows, oranges, and cobalt blues.

Opposite: "I love my canvas; being an Air Force brat I spent my first 20 years moving around all the time and the house/street theme really struck a chord."–Sheila Rodriguez

"One of the goals of the round robin was to encourage people to work larger than usual," says Sylvia. "It was a freestyle swap and one that loosened up all of the participants who might have been a bit afraid to delve into mixed media."

Sylvia sent out an email to more than 40 artists to see if they'd be interested. Much to her shock and delight, nearly everyone accepted her invitation. Sylvia then divided the artists into four groups of about 10 each; she participated in all four, acting as the swap hostess for each group.

how the collage round robin worked

- Each group consisted of approximately 10 participants.
- Each participant started with a 22" x 30" canvas of watercolor paper (weight of paper was up to each artist but most chose 150-lb. weight).
- Each artist colored the background of her canvas in any fashion she wished and with coloring agents of her choice (acrylics, watercolors, inks, dyes, etc.).
- Sylvia provided all participants with a list of fellow group members and a schedule of who to send the collage to next to keep things moving.
- For every rotation, each participant purchased a sturdy mailing tube in which to send the canvas to the next person in the group.
- Participants had three weeks to add their art to the canvas and write a short paragraph on the back explaining how they artfully contributed to the collage. At the end of the three weeks, the participant sent the canvas on to the next person. This continued until the canvas had made its way to every participant.
- Each group of artists participated in an email loop where they reported when they mailed or received a canvas.

In the beginning, many participants felt shy about collaging on someone else's canvas.

"I was thinking I should confine myself to a corner of the work and not be too bold," says Barbara Matthiessen.

Barbara was not alone in feeling anxious. The challenge for nearly every participant was working with someone else's color scheme, medium, or theme.

"With the first rotation and receiving someone else's canvas, I found myself petrified to work on someone else's paper," says Sylvia. "It was so much easier working on my own, and I knew I was not the only one feeling hesitation. By the second rotation, what I was seeing among the partici-

pants was a very cautious effort not to ruin [someone else's] art."

That's when Sylvia intervened and emailed everybody in the groups, encouraging all of the participants to take chances.

"Use the entire sheet," she wrote to everyone. "You are not harming the art. Give yourself permission to morph the art as much as you like. Look at the canvas [and all of its elements added thus far] as one whole layer. Now you will be adding your layer on top of the previous one. It is okay to partially cover someone else's work before you. Try something new with each canvas that arrives. Let's challenge ourselves!"

When a new canvas arrived, many people unfurled the paper from its mailing tube, weighted the sheet down with heavy books to help flatten it, and looked at the canvas from time to time over several days before deciding how to add to it. But as more and more canvases rotated through the groups, many artists decided to just dive in.

"I had a blast with each of these pieces once I finally let go and just did it," says Doris Arndt. "If I thought about it too much, I froze up, trying to think of what would please the original artist and not wanting to obscure the work of the preceding artists."

Once participants freed themselves from inhibitions, fun, experimenting, and learning reigned supreme.

"This round robin has done more to break me out of my shell than anything else I've ever done...including books, tapes, workshops, coaching, et cetera...I feel so much more freedom since participating," says Rena Tucker.

Not only was the process a learning experience for all, but the final products pleased many as well.

"It's a funny thing about expectations," remarks Chris Schutz. "Back in January when this wonderful brainchild of Sylvia's began, it seemed to

me that the journey would definitely be the highlight–a chance to learn from each person as the pieces came [to me], to challenge myself and not worry about what happened to mine along the way. Somewhere in the middle of the journey, I realized I did have an expectation for my piece. I [had] assumed it would simply end up a personal teaching tool for me to unfurl upon occasion and reflect on how things were accomplished. I never once dreamed it would be a piece I would want to hang on the wall! It just didn't seem realistic with all of the people involved. Sure enough, I love this piece and will find wall space somewhere, somehow. The work is vibrant, luscious, generous, and a gift I am most grateful to have. And much to my surprise, receiving it is the highlight."

Artist Sally White agrees. "It's so eerie," she says. "I sent my canvas out with nothing more than a color wash. It came back with so many things that are 'me' . . . the pen nibs and writing (I'm a writer/editor), the Mardi Gras mask (we all hide behind some sort of mask), the mosaic papers (mosaic is my latest interest). It's like they all knew me but didn't know it yet," she says.

When the round robin came to a close, each participant took a photograph of her finished collage, made 43 4" × 6" color copies, and then

Left: Sylvia Luna was touched when she got this completed canvas back, as many of the collaged additions held personal meaning for her.

Below: Marie Otero's completed canvas, entitled "Memories Lost."

mailed them to Sylvia. She, along with her friend Kim Sirak and Kim's daughter, generously spent hours resorting them so that each participant would get a color copy of every collage, then mailed them, along with 43 sheets of black card stock for mounting, to each of the participants.

Despite contributing to 43 canvases in 10 months and performing all of the required and time-consuming tasks necessary in being the round-robin host, Sylvia was still full of energy and enthusiasm at its close.

"I have never been so pleased to host such a tremendous group of artists. My goal was for everyone to learn from each other, whether they were new to alternative art and had never

Left and above: Artist Corrine Stubson assembled a beautiful piano-hinge book where she machine-stitched all of the canvas pictures to black card stock pages. On this particular page, a picture of Chris Schutz's completed canvas is displayed.

participated in a round robin, or whether they were published and well-known teachers. The growth I saw from beginning to end has been very worthwhile of the time spent. I have so much respect for everyone who experimented in this project with me; their work has all been a tremendous inspiration."

To find out more about Sylvia Luna, visit her website at silvermoonstudios.com.

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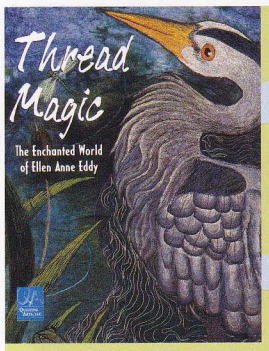

THREAD MAGIC

The Enchanted World of Ellen Anne Eddy

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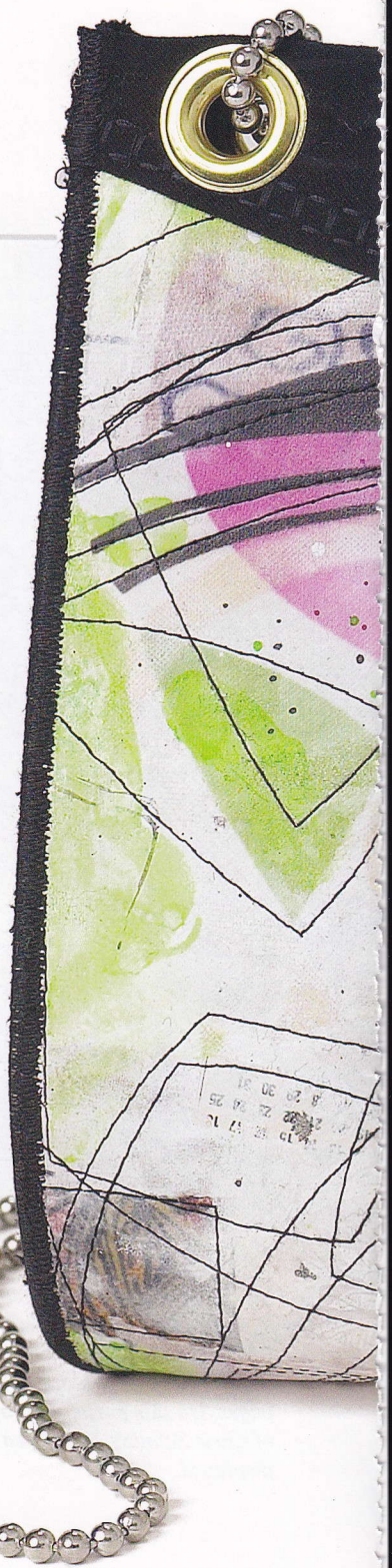
fused integration

by dj pettitt



materials

- White gesso (thick gesso works best)
- Molding paste
- Matte medium
- Household iron or heat press
- Parchment paper or Teflon® pressing sheet
- Trowel-shaped palette knife
- Tightly woven fabric for the base (such as duck cloth, home decorating fabric, or upholstery samples)
- Bits and scraps of sheer fabric, ephemera, tissue, flat ribbon and trim, flat sequins, and fibers
- Printed images
- Brayer
- Translucent paint such as Dye-na-Flow by Jacquard or Golden Fluid acrylics
- Tools for adding texture (bamboo skewers and other small tools, small plastic lids, combs, empty spools, etc.)

optional

- Fine-point permanent markers for adding detail
- Stick It™ Textile Spray Adhesive

For this technique I print images on treated canvas and fabric using an Epson printer with Ultrachrome K3™ pigment ink. You can also print on T-shirt transfer paper using a dye-based inkjet printer and transfer the images to fabric following instructions on the package.

I'm totally defenseless when entering a fabric store: I want some of everything. I am forever saving bits of fiber, recycled bits, and ephemera, and I'm hopelessly addicted to vintage buttons and trinkets. Actually, I love it all: bright, contemporary, whimsical and funky, as well as soft, traditional, and muted. Although I enjoy using a variety of treasures in my work, we all know that we collect them much faster than we use them. Trying to combine all of these treasures on one surface takes time and it is difficult to achieve the smooth and integrated surface that I desire: a surface to peer into and find something new each time you look at it, one that belies its simplicity.

I achieved my goal of combining items from the assortment I collect to produce a unified surface by using pressure and heat to layer and fuse a variety of elements. The end result can be stitched or glued into many art projects (such as this purse), or it can be framed and displayed on its own.

the technique

Matte medium dries clear, molding paste dries semi-opaque, and white gesso dries opaque. By adding these three polymer media together wet-on-wet and then fusing them together, you will achieve drama and interest in your piece. Fusing the wet media with heat produces steam and bubbling, creating an ethereal, whitewashed appearance when set. The finished surface can then be painted or left as is depending on the look you desire.

directions

1. Cut your chosen base fabric slightly larger than the desired finished piece.
2. Lay a piece of parchment paper (larger than your base fabric) on your work surface and place the base fabric face-up, on top.

note: *If using an iron, you need a hard, heat-resistant work surface covered with a thin towel for step 2.*

3. Using a palette knife, spread molding paste over the entire surface of your base fabric. Be sure it is covered completely but not thick or piled.

4. Add small amounts of gesso in a few places. The more gesso you apply, the more whitewashed your end product will be.

5. Lay small pieces of tissue paper, printed images, and sheer fabric over the gesso. Don't overlap the pieces at this point. Small areas left uncovered will add contrast and allow the different media to seep up during heating and create contrast and depth. Smooth the pieces you added with the palette knife. This helps eliminate air bubbles and makes the pieces come in contact with the medium better. A brush could be used but then you would need to wash it as you applied the layers.

6. Clean off the palette knife and spread a thin layer of matte medium over the pieces you added. Layer additional cut or torn elements a few at a time–printed images, more tissue, more sheer fabric–making sure all the added pieces have a thin layer of matte medium between them to ensure fusing. Adding smaller pieces will be easier to manage, and lessen the potential for air pockets. Several layers can be added in one step. You need to use enough matte medium to fully coat and fuse each piece, but not so much that they begin to wrinkle or slide around. Too much will cause a lot of steam and moisture during the heating process, increasing heat time and causing air pockets.

tip: *As you add layers with matte medium, some of the wet gesso and molding paste will mix with the layers, causing the white-washed effect (the different media appear cloudy when wet and it's difficult to tell them apart). If you desire more of this whitewashed look on your finished base, don't clean the palette knife as you add the pieces of paper and fabric. If you prefer the layers to show more clearly after the surface is completed, clean the knife each time you add another piece and more matte medium.*

7. When you are satisfied with the design, lay a non-stick pressing sheet on top and smooth well with a brayer to lessen air pockets and flatten.

8. Set the iron on high with no steam and, with the non-stick pressing sheet in place, apply pressure evenly over the entire base to fuse. Heating time will vary depending on how large the base is. Begin by placing the iron on each section for 2 - 3 minutes. Peel back a corner of the top non-stick surface and check occasionally to see if the products are set. When finished, let the base cool and then separate. It is important to add pressure to the iron while heating; be careful to avoid steam burns. The more pressure you use, the flatter and more print-like your surface will be.

painting

The finished piece can be used as is, or paint can be added for additional drama and interest. Permanent markers work well for adding detail to images. I like to choose colors that match the fabrics that I have added and finger-paint it on. My favorite paint to use is Dye-na-Flow by Jacquard. For added texture, I dip bamboo skewers in the paint and splatter, pull, and dot the surface. Fluid acrylics by Golden are great for a deeper, more intense finish. When finished painting, apply the non-stick pressing sheet and heat-set the paint and markers. Use an iron on high heat for a couple of minutes or the heat press for a minute at 300°.

If desired, add a coat of Future floor wax or acrylic varnish. The wax leaves a satin finish, the varnish a matte finish. Both provide a unified surface and add a protective coating. Apply it after the entire piece is completed but before stitching it to another object. I smooth the floor wax on with my hands but Golden's Polymer Varnish with UVLS must be applied with a sponge brush, following the directions on the bottle.

tips on fusing

- If you will be using an iron to fuse, set the base fabric aside for half an hour to an hour before heating. Allowing it to partially dry will lessen the heating time and minimize the moisture and steam created while heating.
- If using a heat press, preheat it to 300°. You can eliminate the drying time and fuse without waiting. Place the press top down on the covered piece without pressure for about a minute, then apply pressure for another minute. Check to see if the products have set and heat another minute, if needed. Cool and remove the non-stick sheets.
- If air pockets occur, use rough sandpaper to rough up the area. Add a small amount of matte medium, cover, and heat using pressure until set. Cool well before separating from non-stick pressing sheet.

using the fused surface

Although the finished piece cannot be machine washed, it can be cleaned with a damp cloth. It can be displayed as is or sewn or glued onto purses, books, and many other art projects. Unless you have strong fingers, when sewing it by hand, you may need to use rubber-nose pliers to help pull the needle through.

- When sewing on a fused surface by machine, you will need to use a walking foot. A regular pressure foot will stick. If you don't have a walking foot, you can apply a thin layer of silicone spray lubricant to your piece to help the presser foot slide over the fabric. You can either spray the lubricant directly onto the piece and use a paper towel to spread it evenly, or you can spray it into a container and apply it to the piece with your fingers. Silicone

spray lubricant does not leave a residue, but your piece will temporarily have a bit of a "machine" odor.

- Free-motion stitching is very easy to do on the fused piece; I use a size-12 needle. When your stitching is completed, cover the piece with the non-stick paper again and heat it, with pressure, to make it look even more like it is printed. Let it cool before removing the sheet.
- Use a textile spray adhesive that won't gum up machine needles if you apply the fused surface to a sewing project. This adhesive is not permanent without the stitching though, so if you don't want to stitch, use permanent glue spray or fabric glue. My favorite is Stick It Textile Spray Adhesive.

It's hard to explain "the look" you achieve with this technique until you see it. Your final piece will look more like a print than a collage.

resources

silicone spray lubricant and silicone-treated parchment paper
Available at most craft supply and hardware stores

Stick It™ Textile Spray Adhesive
Available at craft supply stores and at www.blowoff.com

gesso, matte medium, and molding paste
Available at art supply stores and at www.goldenpaints.com
800-959-6543

Dye-na-Flow fabric paint
www.jacquardproducts.com
800-442-0455

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a new life altered cabinet cards

by maija lepore

When I first heard of Victorian cabinet cards, my mind conjured up images of lovely ladies, cherubic babies, and pretty flowers. Not so. Cabinet cards display portraits of individuals or families with some of the most somber faces I have ever seen. I knew I had to change that look and breathe new life into those faces.

Sample 1

Victorian cabinet cards gained popularity in the late 1800s as a great way for individual and family portraits to be displayed. The 4" x 6" cabinet card overtook the carte-de-visite (2½" x 4" calling card photographs) because of the cabinet card's larger size: people loved to create display areas for their cabinet cards and they were easy to view from a distance. For a time, cabinet cards were more popular than photo albums. Additionally, the cabinet card became a form of advertising for photographers. The photographer had his name and address imprinted onto pressboard or cardstock. The family's or individual's paper portrait was then mounted onto the pressboard. Very often, the cabinet card had decorative artwork on the card face or on the back. Most cabinet cards also had a gilt border. When the photograph was taken, many copies were made and the photos were affixed to the board and handed out much like we do today with school photos and family portraits.

By the mid-1920s, the Victorian cabinet card began to fizzle out. The public wanted photo snapshots, and there was a growing demand for outdoor photographs. These outdoor photographs became what we know as picture postcards.

I first started having fun with cabinet cards when I took a class led by my friend Sylvia Luna of Silver Moon Studios in Gilbert, Arizona. With Sylvia's encouragement I have learned to let myself go creatively; subsequently, livening up cabinet cards has become a passion of mine. You can often pick these cards up at flea markets or antique shops for a song, and they are a wonderful playground for paints, inks, and creative ideas. The first thought I have when I begin altering a cabinet card is, what is the story behind this photograph? I conjure up a history for each one and then I grab my colors and start playing.

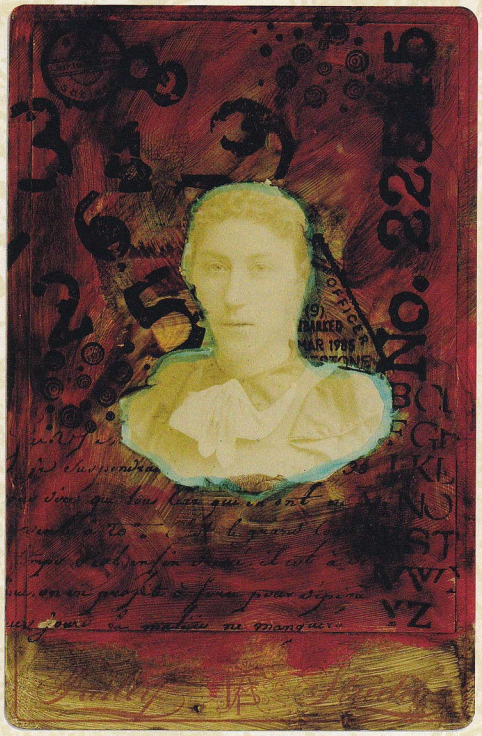
materials

- Victorian cabinet cards
- Sandpaper
- Small piece of tracing paper
- Repositionable adhesive
- Golden acrylic paint in Quinacridone Gold, Naphthol Red Light, Raw Umber Glaze
- Jacquard paint (olive green)
- StāzOn® ink pad
- Various stamps
- Chalk pastels
- Embellishments and ephemera

directions

1. Lightly sand the background of the card with fine sandpaper, using care not to touch the image you are preserving.
2. Lay down tracing paper and create a mask to cover the part of the image you wish to keep original. Cut the mask out and use repositionable adhesive to secure it over the image. *(Above)*
3. With acrylic paint, apply a base coat of Quinacridone Gold. You want subtle coloring, so thin the paint or wipe it off a bit with a paper towel. Allow it to dry. *(Sample 2)*
4. Put random strokes of Napthol Red Light and olive green all over the card using a foam brush. Be sure to allow each step to dry before you move on.
5. Choose some of your favorite stamps and randomly stamp the card with black StāzOn ink. Let dry.

Sample 2



Sample 3

Sample 4

6. I prefer to have my cards retain their aged look. To get this look I use Golden's Raw Umber acrylic glaze, applied lightly with a foam brush. It will tone down and soften bright colors. It can be wiped off if it gets too heavy.

7. Remove the mask from your image and rub off any excess glue with a clean finger or eraser. *(Sample 3)*

8. Embellish and play to your heart's content. Add heart brads and extra stamping, outline images with a fine-tipped marker, or scribble with pastels or pencils. Put a piece of German scrap paper (or ribbon, or buttons) on the bottom and give her a party hat to celebrate her new life! *(Sample 4)*

9. Finish the rough edges with a black watercolor crayon. I like to rub the crayon along the edges and smear it with my wet finger. You could also use ink, a Krylon gold pen, or anything else you may have.

Anything goes with cabinet cards. I've outlined one method, but you can use just about anything. Backgrounds can be created with Lumiere paints, watercolors (I love Twinkling H2Os), pastels, inks, or any of your own favorite color media. Many people are reluctant to "mess up" the cabinet card. But I believe altering Victorian cabinet cards breathes new life into these solemn-looking people. I've often wondered what they were really thinking. My feeling is that the people in the photos had a life we know nothing about so it is our job, as artists, to give them a future.

resources

cabinet cards
eBay, flea markets, antique store, your attic

paints, StāzOn Ink
www.dickblick.com
800-828-4548

heart brads, party hat collage sheet, German scrap border
www.artchixstudio.com
250-478-5985

large letters alphabet collage stamp
www.hamptonart.com
800-229-1019

type-style numbers stamp
Limited Edition Rubber Stamps
800-594-4242

harlequin scrap
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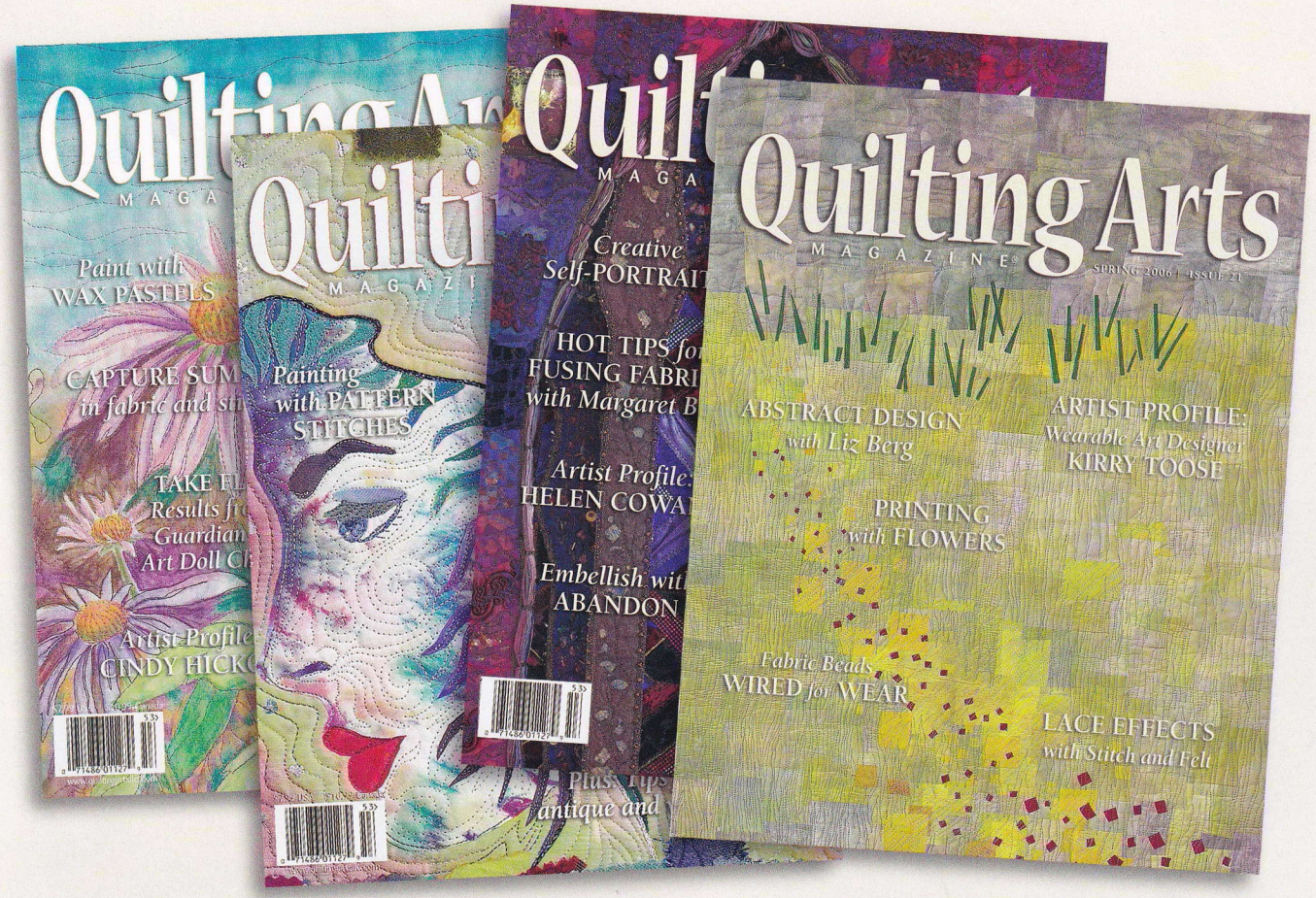

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Top left: Penny Crompton.

Top right and bottom: Jan Hayman.

Opposite: Kathy Kerstetter of Michigan shares her talent and skills in felting, rubberstamping, and embellishing with her garden-themed tome cover (top).

With humor and beauty, Debbie Bates gets back to nature by adding a gardener "au naturale" tending her arbor (bottom).

THE GREAT ATC TOME *round robin*

with patti medaris culea

great ideas often have unusual origins. So was the case when the Stargaze Tome Yahoo group, headed by world-renowned art doll artist Patti Culea, decided to create albums of fabric to hold a recent ATC (artist trading card) trade.

"I created this group for people who had purchased my Stargaze Stitchery Tome patterns," says Patti. "I found there was a need for a venue to discuss where various hard-to-find materials could be found, how artists could create beautiful pages with some of the techniques, and to share photos with one another. After creating the Yahoo group, we had an ATC trade, and then an album round robin."

Above: Canadian artist Gladys Love chose a woodsy theme for her tome, and the participants followed suit. From left to right: Gladys Love, Penny Crompton, Barbara Hathaway, and Jan Hayman.

Below: Gladys Love of Canada stitched her page with a tree frog.

The Stargazers (as they call themselves) are an adventurous group of fiber artists eager to expand their repertoires of mixed-media techniques and share their art with one another. "We're in a league of our own—we get excited over scraps of fabric, Tyvek™ envelopes, and strands of silk waste, among many other conventional and unconventional pickings. The sharing that takes place among our circle of artists is treasured immensely during our round robin," says Patti.

how the ATC tome round robin worked

Rather than have a round robin that would take years to complete due to the large number of participants, the

Barbara Hathaway (top right) created a tome cover with whimsical fish looking through a window that can house an ATC while Jan Hayman (bottom right) stitched an aquatic, tropical scene, even embellishing her page with tiny seashells.

group broke up into six sections of four. Some sections had an international representation, and included members from the U.K., Australia, and Canada, along with people from the U.S. Each participant created a cover for their album; many even established a theme. Clare Markey of Canada, for instance, chose a fairy theme for her album, and San Diego resident Jan Hayman, a zoo lover, embellished the inside of her cover with pandas on her ATC. The covers were sent to the next person in the round robin and the receiving artist created a page to add to the album. Each participant had one month to complete her page and send it off to the next person.

For Claire Markey's fairy-themed tome, Judi Carlson of Massachusetts (left) created a woodsy scene with fairies peeking out from leaves, while Patti Culea (right) chose her signature color palette of bright purples, blues, and reds and incorporated fabric collage, photo transfers, painted lace, machine embroidery, and beadwork in her page.

Below: Penny Crompton shared her Australian heritage by including an ATC showcasing a platypus.

The criteria were that some of the techniques in the Stargaze Stitchery Tome patterns were to be used in the albums and pages; this would encourage the participants to break out of their comfort zones and explore new methods and materials. For example, the cover had to include Angelina fibers, collage work, and embellishments such as beads and/or buttons. Everyone was then to add something painted, stamped, embossed, and even burned. Free-motion machine embroidery, beadwork, and silk ribbon work were also a must. Last, when pages/albums were sent on to the next person, the

sender was to include a little fiber-related goody for the recipient to enjoy; many also made an ATC to go in that person's album. Patti, for example, got two ATCs, but also received some wonderful yarns, beads, and a piece of fabric from Australia.

The ATC Tome experience was such a success that even greater endeavors were conceptualized. For instance, the group is now planning its first symposium for July 2007 in San Diego where they will meet each other and take classes from some of the members, many of whom are well-known fiber artists.

"To keep us fresh," says Patti, "we're also hosting another challenge in 2006. Through the trades and round robins, we are developing lifelong friendships, something that always seems to happen when you share your love of creating. I think we'd all agree we wouldn't trade that for anything."

To find out more about the Stargaze Tome Group visit yahoogroups.com and enter Stargaze Tome in the "Find a Group" search field.

Canadian artist Debbie Bates contributed to Kathy's garden-themed tome by adding an abstract, floral-themed page.

THE ADVENTURE OF THE

triangle sampler *and quilt*

by elaine golt gongora

In my artistic life I have evolved from a watercolor artist to a mixed-media, paper-arts artist. I have always worked with paper, but my work took on a new dimension in the last few years when I started carving my own stamps and creating with acrylic materials. Needless to say, I have been having a great time with my explorations.

i made this

I have always been attracted to the textures, layers, and stitching on quilts. I wanted to make a quilt design based on the classic use of squares but with contemporary art materials. For the past four years a national juried show has been held at Makeready Press in Montclair, New Jersey. I thought it would be great to be in a show with so many talented quilt artists. My goal was to make a paper quilt that would measure about 22" x 30", but I decided to prepare by experimenting with 4" x 4" samples using various techniques before starting on the actual quilt. I eventually assembled these samples into an accordion book I called "Sampler."

To begin, I made stamps by deeply carving designs into triangle shapes of Mastercarve, a white, vinyl material you can carve into to make rubber stamps. Two triangles were used to form each square. I applied Golden Molding Paste to 300-lb. watercolor paper to create texture, let it dry slightly, and pressed the stamps into the paste. That was a messy affair. I made a whole page of squares to experiment with. I even stamped into the margins of the molded paper with small stamps to make more elements for embellishments. After the paste dried, I painted the sheet with acrylic paints and glazes and cut out the squares.

With my textured squares before me I was ready to begin experimenting with design and embellishment.

I altered photos, some by stamping with StāzOn™ inks and others with watercolor paint, to create quilt-like elements. I applied some of these photos on top of the original textured paper squares that then acted as frames for the photos. On other samples I cut a frame out of the textured square as a mat for the photo. I went on to create "stitching" with gel pens and wool embroidery yarn. I added wire, beads, and gold pen markings to the squares as well. Then, for a little sparkle, I dotted the square with glitter glue. (I have become addicted to glitter glue!)

the quilt

For the actual quilt, I made many squares as described above. Instead of using altered photos, however, I added more dimension and a smooth texture with small cardboard shapes embossed with ultra-thick embossing enamel (UTEE). To create additional interest, I "painted" some of these shapes with metallic foils and added black wire screening while the UTEE was still hot and liquid. I continued to layer the squares with shapes cut

from molded paper and embellished them with beads, wire, glitter glue, and gold pen. It was important to have a variety of cohesive squares to arrange for the final quilt. I mounted the squares to a 22" x 30" piece of 300-lb. watercolor paper that had been painted and textured. I then added additional embellishments to the background. This process took months of thought and experimentation, but the experience of learning new techniques, accomplishing my goal, and having fun at the same time was well worth it. I was juried into the show and I now have a new direction for my work.

Above: The finished quilt.

burning passions

by dale rollerson

My favorite tools these days are my heat gun and a wood-burning tool that I use as one would a soldering iron. (I can't find a fine-tipped soldering iron with enough wattage for my purposes in Australia, so I use a wood-burning tool that comes with a lovely fine tip that is excellent for what I am doing.)

I use both tools for what my friend calls deconstruction. And what I like to deconstruct is Kunin felt. Made by Foss, Kunin felt, also called Rainbow felt, disintegrates when you apply heat to it.

Basically, a soldering iron/wood-burning tool will burn and seal the edges of the felt nicely and the heat gun will disintegrate the felt so you will get wonderful lacy effects. By combining these tools and the felt with stitching, paint, and fusible web, you can create all sorts of "new" fibers that you can incorporate into your mixed-media art as beads, trim, book covers, or anything else you wish. The following are some things I like to do with Kunin felt for use in my work.

materials

- Kunin felt
- Soldering iron or wood-burning tool
- Heat gun
- Rayon and/or metallic threads
- Chiffon scarf
- Tissue paper
- Bamboo skewer or satay stick
- Fine wire
- Fusible web
- PVA glue
- Embossing powders
- Treasure Gold and/or metallic paints
- Foils

optional

- A Baby Lock® Embellisher, needle-felting attachment for your sewing machine, or materials for needle felting by hand

before exploring these techniques, a few tips and words of caution:

- When using a soldering iron, it is essential to take some safety precautions. Whenever any burning is done it is important to work outside or in a well-ventilated area. Also, the tip gets very hot, so use a stand for the iron and work on a protected surface. I work on ceramic tile or on a piece of glass with the edges taped for safety.
- The effects you achieve when burning Kunin felt may vary by color. I strongly advise you to test a small amount of each color of felt before starting so you will be prepared for the result.
- Stitch with rayon thread, not polyester; polyester will burn and then you will have nothing! You can use cotton thread also, but I use rayon and metallic machine-embroidery thread.

machine braids *(left)*

1. Choose some of the automatic patterns on your machine and stitch a row of them. You may need to experiment and play with your patterns to see the different effects.
2. Using the soldering iron, burn away the felt. This is most effective if you use stitch patterns that have spaces because then you can stitch cords or other smaller braids to feed through these spaces. These little braids are great for all sorts of things, such as ties, tassels, embellishments, and for weaving, for starters.

shapes

1. Stitch shapes onto your piece of felt. I have digitized letters and a Celtic stone, but you could stitch any shape you like.
2. Apply the soldering iron around the edges.
3. Once burned, you can rub the edges of the motif with Treasure Gold to gild it if you wish.

needle felting *(above)*

Needle felting is felting fibers together without water and soap, using a very sharp, barbed needle to poke unspun wool or other fibers. A four-needle tool is also available that speeds up the process when working on larger pieces, or there are machines specifically designed for needle felting, such as the Baby Lock Embellisher, and needle-felting attachments made for the newer, premium sewing machines on the market today.

1. Using a Baby Lock Embellisher, a needle-felting attachment for your sewing machine, or by hand, do some needle felting with your favorite fibers (such as silk roving or hand-dyed wool) on your piece of Kunin felt. Don't cover the entire surface though. In my sample I applied spirals of wool and felted them with an embellisher.
2. Lay a chiffon scarf over the top and needle felt some more.

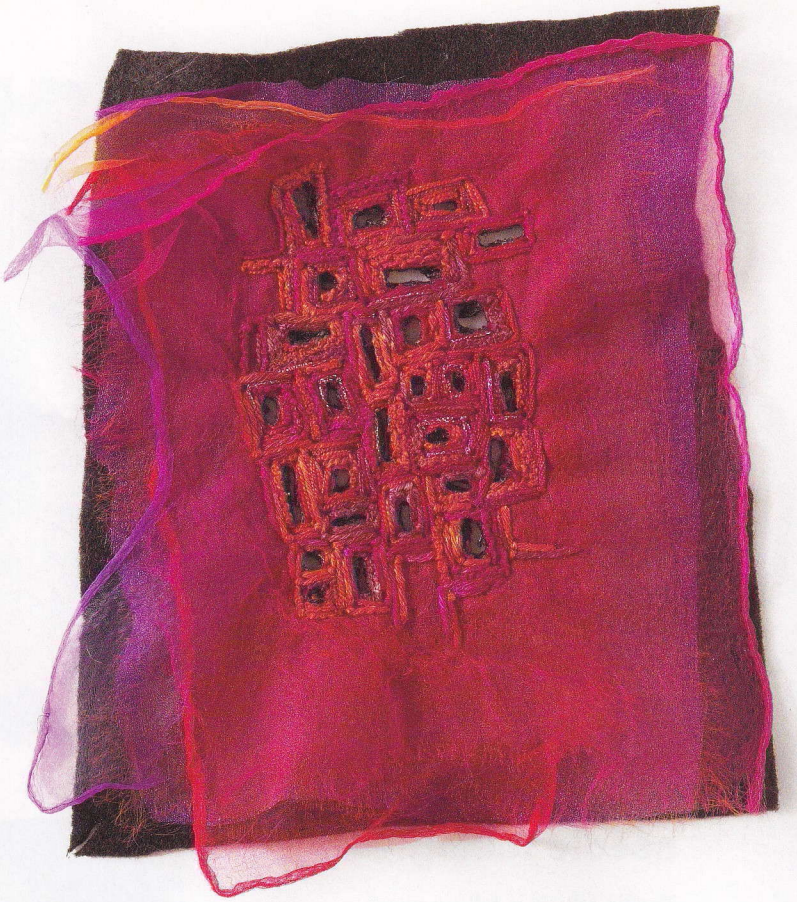
3. Finally, rub Treasure Gold all over the surface and zap it with a heat gun.

The back side of this piece is also interesting. Because it is firm it would make a good journal cover, and you could add stitching if you wished.

machine stitching and gilding *(above)*

Machine stitch on the surface of the felt.

1. Rub the stitches with Treasure Gold (or metallic paint) and zap with a heat gun. This looks especially nice if you use a metallic thread on the stitches.
2. Or, apply strips of felt to a background fabric that is not Kunin felt. Stitch them in place and then zap.



tissue paper *(above)*

1. Bond tissue paper to Kunin felt with fusible webbing.
2. Paint the tissue paper with a variety of paints and do some surface stitching with metallic threads.
3. Zap it from the back with your heat gun. As the felt disintegrates, it causes the tissue to crumple up and creates a bit of surface tension on the top.

layers *(above right)*

1. Hand stitch on Kunin felt and then layer with Angelina and chiffon.
2. Machine or hand stitch to anchor and blend.
3. Zap with your heat gun.

"beads" *(right)*

1. Stitch a pattern on the felt with the machine or by hand. Cut the felt into strips and wrap around a satay stick. Wrap plain and beaded wire around the felt and zap with your heat gun.
2. Twist some bright fabric (such as silk or muslin) around the stick first and wrap the felt over the top before you wrap with wire. Then zap and you will have wonderful colors underneath when the felt breaks up.
3. Iron painted fusible webbing to the felt and apply foils over the top. Then use your soldering iron to make marks on the surface. (See Margaret Beal's article in Quilting Arts Magazine®, Issue 20.) You can do all sorts of things with these—roll for beads, stitch, cut, weave, and so on.

resources

kunin felt
Available in 9" x 12" sheets at major craft stores such as Jo Ann's, Michaels, and Wal-Mart)

for other supplies:

- www.artvango.co.uk 1438 814946
- www.jacquardproducts.com 800-442-0455
- www.joggles.com (Internet only)
- www.quiltingartsllc.com 978-897-6989
- www.thethreadstudio.com 89227 1561

fibertastic adventure

Below: "Green Vessel" • 8½" x 5½" Bits of handmade paper, ribbon, art yarns, spun gold Mylar, bronze skeleton leaves, silk paper, stabilizer; metallic thread, gold Lumiere, silver leaf, Golden's fluid acrylic mica flakes, tassels; stitching.

by denise warner

I've been exploring the creation of unique, handmade pieces of cloth composed of thread bits, ribbons, and mixed media for many years. It all began when my friend Pat Hanson invited me to her studio to explore some new techniques incorporating bits and pieces of fabric, art yarns, free-motion sewing, and water-soluble stabilizer. That was more than four years ago, and my art has not been the same since. I always look forward to an invitation from Pat to play in her studio, so when she called me last autumn to tell me of a new book called FAST, FUN & EASY INCREDIBLE THREAD-A-BOWLS: 2 TECHNIQUES—5 PROJECTS—UNLIMITED POSSIBILITIES by Wendy Hill, I grabbed my coat and flew out the door. Never underestimate the power of play. All the artwork featured here was inspired by a playful spirit and a sense of tactile discovery.

Creating rich, textural cloth is as easy as making a sandwich with your favorite fibers, papers, and water-soluble stabilizer. And there are many types of stabilizers to choose from: stabilizers that tear away, stabilizers that vanish when heat is applied (such as Thermogauze), or stabilizers that dissolve in either hot or cold water. I use a stabilizer called Solvy, manufactured by Sulky, and in this article will explore the

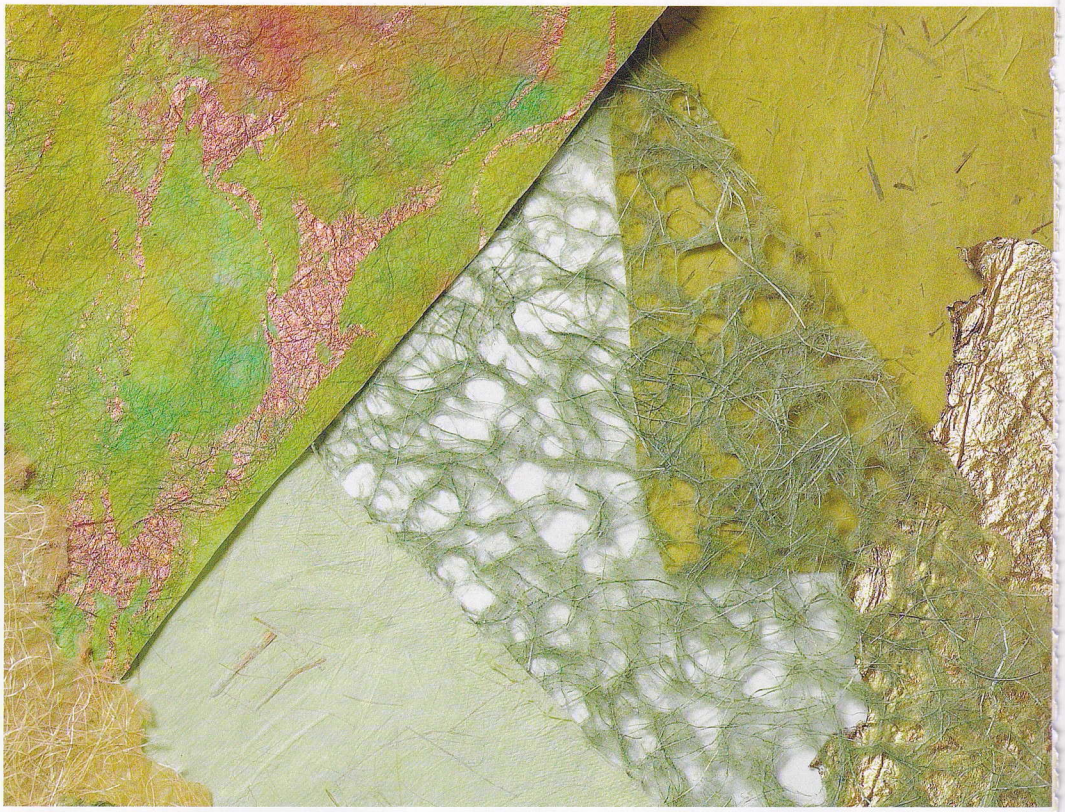
basics of sandwiching your favorite fibers between sheets of stabilizer to create sumptuous art cloth. You can use the cloth in an art scarf, a vessel or vase, as clothing for an art doll, a journal cover, or whatever your heart desires. There is really no limit to what you can do with this technique. Experimentation and spontaneity are essential ingredients to the process, so let's get started.

materials

- Water-soluble stabilizer such as Ultra Solvy® or Original Solvy® (if you are making a dimensional piece, I recommend Ultra Solvy®)
- Spray adhesive such as Solvy KK 2000®
- Filler materials (such as art yarns, ribbons, natural moss, etc.)
- Fabric stiffener
- Sewing machine
- Thread
- Machine needle with a large eye (such as a denim needle)
- Plastic wrap
- Paper towels
- Grocery bags (plastic)
- Heavy-duty aluminum foil
- A form to use as a mold if you want to make a dimensional piece (such as those plastic or polystyrene molds you'll find in craft stores)
- Parchment paper

optional

- Metallic paints, powders, skeleton leaves, and gold or metal leaf
- Sewer's aid by Prym-Dritz



making the fiber sandwich

Virtually anything that can be sewn with a basic sewing machine can be used for the stabilizer sandwich mix. Here are some suggested fillers to get you started: art yarns, ribbons, threads, raffia, natural moss, silk flowers, handmade paper, skeleton leaves, silk or wool roving, Angelina fibers, and used dryer sheets.

directions

1. Gather your materials, including an assortment of fillers.

note: *If you are making a sculptural piece you will need to use Ultra Solvy by Sulky, or another heavy-duty, water-soluble stabilizer. For an art scarf or an art cloth, use a lightweight stabilizer such as Original Solvy by Sulky.*

2. Determine how much stabilizer you will need for your project by measuring the outer dimensions of your chosen form or estimating the size you will need for a free-form sculpture, then add 1" all around. Make a template out of paper toweling and use it to cut out 2 pieces of water-soluble stabilizer.
3. If you plan to shape your piece over a mold such as a rectangular box or a bowl, mark darts on your template at the corners or evenly spaced around your circle for a nice fit. An easy way to map out the dart placement on a 4-sided shape is to place the container bottom-side down onto your template. Trace around the bottom with a water-soluble marker. Turn the shape on one side and trace it onto your template. Continue tracing all the remaining sides (side, end, bottom). Voila, you will have the dart placement at the corners.

dryer sheets...a nice addition

Dryer sheets are a wonderful addition to any fiber art or paper collage; they lend a mysterious, organic look to the piece. To prepare dryer sheets, remove the softening chemicals by placing two sheets in the dryer with your next load of laundry. If you have allergies to softening agents and don't want the sheets to mix with your laundry, you can soak them in warm water and agitate until the chemicals have washed out. Then place the sheets in a dryer with an old towel and dry. Distress the dryer sheet for a more organic look by gently pulling it apart, or paint it as is. Place waxed paper on your work surface, apply Jacquard Lumiere paint with a stiff brush, and squish the paint into the fibers with gloved hands.

tips

- *Use 4–5 different filler materials for layering but do not pre-select or pre-cut. Pick and choose as the design develops.*
- *When building up a design, do keep in mind the principle of contrast when it comes to color and texture: even within a monochromatic scheme, different textures help create visual interest.*

4. Drizzle or sprinkle the fibers directly onto one piece of stabilizer to begin building your sandwich. Drizzling is accomplished by layering long strands of fibers in loops and swirls upon the stabilizer, while sprinkling is randomly letting cut lengths of fiber fall into place. Use either technique or both together for a wabi-sabi look (a Japanese aesthetic and artistic principle of harmony and naturalness). Begin by layering the densest fibers first and work your way up to the lightest. A light application of Angelina fibers will be a great finishing touch.

5. Once the filler materials are layered onto the bottom piece of stabilizer, spray Solvy KK 2000 adhesive directly onto the top piece of stabilizer and place it onto the fiber mix. Rub the surface to adhere it to the fiber collage. Turn your collage over (the materials are now adhered to the top piece of stabilizer) and spray the other piece of stabilizer and proceed as before to adhere the stabilizer to your fibers. If there are sections that do not stick, lift the stabilizer where it's not sticking and spray the adhesive directly onto your fibers. The stabilizer is extremely sensitive, so I recommend spraying directly onto your fibers and placing the stabilizer on top. A few quick shots of the adhesive, from a reasonable distance, will do.

note: *An alternative to the spray adhesive is to paint water with a lightly moistened 1" foam brush on heavier water-soluble stabilizer before placing it on top of your fibers, or a light misting of water sprayed onto your art cloth before putting the stabilizer on it. Experiment with the technique you feel most comfortable with.*

stitching the sandwich

Now it's time to sew your stabilizer sandwich. A variety of threads can be used to achieve different effects. Using a sharp machine needle with a large eye (such as a denim needle) will cut down on thread breakage. If you are new to this technique, I recommend using a regular presser foot. Free-motion sewing with an embroidery foot is another method for sewing the fibers securely in place. Some experimentation and adjustment of your sewing machine will be necessary for each method.

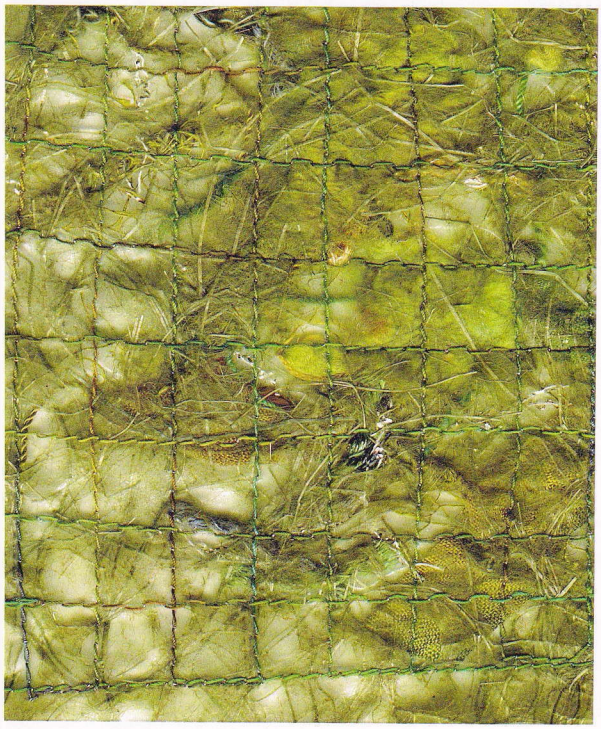
tip: *Sewer's Aide by Prym-Dritz, a thread lubricant, can be applied directly to metallic threads, the thread guide, or to the sewing needle to keep the threads from stripping.*

Most of the pieces featured here were sewn with a basic grid pattern and a regular presser foot to keep all the fibers together. You can sew in a grid pattern or make curving lines, as you like.

directions

1. Draw dart lines directly onto the wrong side (or inside) of your stabilizer sandwich by using the paper template made earlier and a water-soluble marker for a shaped form such as a rectangle, square, or bowl.
2. Sew the darts and cut away the excess. (Save these discarded pieces for another creative adventure.)
3. Place enough warm water in a sink to accommodate your piece–generally a sink filled halfway is adequate–and place your stabilizer sandwich into the bath. Soak and gently rub out the stabilizer. I love this part of the process–it's always a delightful surprise to see how a few humble fibers can be transformed into a richly textured fiber collage.

Below: A close-up of the fiber sandwich with the grid pattern stitched in place.



Above: "The Foolish Girl Was One Step Closer to the Life She Had Dreamed About" • This is an autobiographical piece. The dress was made by layering silk gauze and sprinkled bits of art yarns, then stitching with invisible thread in a curvy grid pattern. The draping was done over a stack of plastic-covered yarn funnels. The skirt flares were sculpted by propping the skirt up as it dried. Natural twigs were attached with artificial sinew and Golden heavy gel medium to the inside of the stiff shape for the basic armature. Her face is a copyright-free image printed on silk and applied to mat board, then glued onto the front of the sticks. Further embellishments include silk leaves dry-brushed with Lumiere paints and a ruffle of silk velvet ribbon around the collar.

Below: Bits and pieces of dryer sheets painted with Pearl Magenta Lumiere paint were layered onto a circular-shaped stabilizer sandwich, drizzled with art yarns, and free-motion sewing was added with invisible thread to create this free-form flower.

note: *For an art scarf or a piece of art cloth you will want to remove all the stabilizer in the rinsing phase. For a sculpted piece, leave some of the heavy-duty stabilizer on your fibers. Your sandwich should look transparent, not opaque, and feel somewhat tacky to the touch.*

4. Remove your piece from the bath. For an art scarf or a soft piece of art cloth, towel it dry. For a sculptural piece, take your piece out, leave it very wet, and spritz the rinsed fibers on both sides with fabric stiffener for added strength and stiffness. Have water on hand to apply to your fingers for the next 2 steps.

5. For a form-fitted piece, place your sandwich onto your mold. Plastic or polystyrene molds covered with plastic wrap work best. Let it dry completely (usually 24 hours).

6. For a free-form sculpture like the pink flower featured here, place the wet fibers inside a bowl. Use scrunched up plastic grocery bags or heavy-duty aluminum foil around the edges to prop the petals up as you sculpt the flower into the desired shape. Let dry.

adding pizzazz

Once your piece is dry, it's time to embellish. Using a variety of techniques and your imagination you can infuse your piece with your distinctive style. Here are a few suggestions to get you started.

- Add Lumiere paint here or there with a stiff brush, or dust on Pearl Ex powders by Jacquard to add a little mystery and depth to your three-dimensional artwork. Spray lightly with a matte sealer.
- Add gold or metal leaf. Apply PVA glue and let it set up for a few minutes. While still tacky, rub the leaf on. Let dry completely, brush off the excess leaf, and spray with a matte sealer or brush on matte medium.
- Try applying some metallic Shiva Paintstiks in a contrasting color. Let them set up for 24 hours, then heat-set with a blow dryer or iron.
- Sew on beads, charms, or embroidery stitches.
- Make tassels out of some of the ribbons, raffia, or art yarns you have used and attach them to the finished piece.

resources

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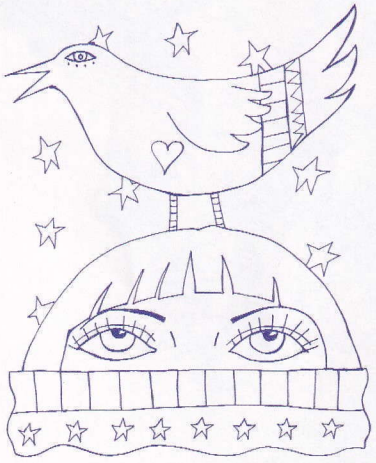
- **www.joggles.com**
  (Internet orders only)
- **www.magicforfabric.com**
  360-352-0858
- **www.quiltingartsllc.com**
  866-698-6989

RESPONSE TO OUR "Do with me what you will!" READER CHALLENGE



In our Winter 2005 issue we introduced readers to Violette, a Canadian artist who changed her life by coloring outside the lines. We gave readers the chance to follow her example, offering one of her line drawings and giving permission to "Do With Me What You Will!" –creatively speaking. The only parameters were to use at least 75 percent of the original image and limit the weight of the piece to 5 lbs.

creativity is childhood recaptured.
breathing room
INSPIRATION
A bird does not sing
because it has an answer.
It sings because it has a song.
use what talents you possess: the woods would be very silent
if no birds sang there except those that sang best.

Once again, our readers did not disappoint. Soon after the challenge went out we started receiving artwork of all shapes and sizes, with the woman and bird rendered in wood, paint, collage, beads, papier mâché, cloth, stitch, feathers, and found objects. Many gave voice to the bird or veiled the woman's face, some deconstructed the drawing, and others emulated it almost verbatim. Often, the artists conjured up an elaborate story to go with their visual interpretation of the image.

We were particularly charmed by eight entries from the Hillel Day School of Metropolitan Detroit. Art teachers Marla Schram and Sarah Kuretzky sent in the artwork by students Jillian Gardner, Blake Zack, Jonathan Pachter, Allie Ravid,

best incorporation of a bird quote

ELIZABETH LARSEN

(opposite)

Albuquerque, NM

"My creative lady has a magical silk bird emerging from her imagination. As she peeks from behind the bushes, she's remembering everything she loves about birds and comes up with a fantastic creature. Starting with a sheet of watercolor paper, I painted the base, then dyed silk and velveteen, created hand-carved stamps and stamped away, then dug into my fabric stash for a few favorites. This was a fun way to explore a variety of techniques and was a new exploration for me—combining cloth with paper and adding embroidery. The Henry Van Dyke quote I used sums it up: 'Use what talents you possess: the woods would be very silent if no birds sang except those that sang best.'"

PHYLLIS A. GIBERSON

(left and below)

Millersville, PA

"Beneath the Veil"

"When I saw the design it immediately spoke to me in two ways. The eyes peeking out suggested the veiled women of the Middle East and the bird, a symbol of American folk art. The two together hinted at a meeting of East and West. As an artist and belly dancer, I have a fondness for both. Having traveled in the Far and Near East, I am always inspired by the mystique of the harem, the music to which I dance, camels in the desert, the minarets of a city bathed in a beautiful sunset, or the freedom of a bird winging its way through all the cultures."

Michael Hersch, Andrew Gardner, Allie Lichterman, Tedi Dorman, Stacy Indianer, and Dalia Antebi-Lerman (some of the children worked in pairs). You can view their works on our website, www.quiltingartsllc.com. Tedi and Stacy imagined the woman and bird as a mime act in a circus, using a pink zipper for the mouth to show that the woman can't talk. Allie Ravid's piece, with a green felt face and pennies for eyes, shows that "you can look any way you want and still be evaluated the same way as anybody else in this world."

Certainly, our challenge participants have shown that we can all be similar and wonderfully different at the same time.

BIRD
GIRL

KELLY REITER *(above)*

Fullerton, CA

"I was inspired to create a colorful, three-dimensional interpretation of Violette's illustration. I felt that polymer clay was the best medium for my design. I have added fiber, wire, and sequin embellishments. I enjoyed the challenge. Violette's work makes me smile!"

best use of time

STEPHANIE GEORGE *(right)*

Ellicott City, MD

"This fabulous sketch of Violette's inspired me to combine two of my favorite things—collage and making clocks. Collage is the best thing in the world and you can never have too many clocks (I have scientific proof!). Having a little [functional aspect] to art can't be bad, either."

LINDA RAEL *(opposite)*

San Antonio, TX

"Bird Girl—I am the girl with the bird on her head"

"This challenge was so much fun! Mixed-media art is what I love to do. Rescued fabrics, trims, and jewelry beads from thrift stores also delight me. My creations, such as art dolls and art quilts, usually have words or random letters on them."

DONNA ANDERSON *(right)*

New Cumberland, PA

"Happy mistakes! Green glasses! The printer ran out of ink. Three years later, the perfect use for them! So fun!"

GLORIA PAGE *(below)*

Columbia, MO

"She Knew it was Time to Fly"

"Several years ago I bought a stack of cut boards from a salvage place. It has been sitting in my garage waiting. The shape of the piece reminded me of the top of the head in Violette's drawing, so I enlarged a copy and went from there. I used wood stains, wood I cut with my power tools, acrylics, a black stamp pad for wood, embellishments, and went for a personally stylized Southwest look. I envision this piece hanging over a door. My idea was to use my favorite color palette and hand-carved stamps and tell a story. I went through so many titles. When it was finished, I looked at it and said out loud: 'She knew it was time to fly.'"

best interpretation of theme
DAWN SAWITSKY *(above)*
Pine Bush, NJ

"Shedding Her Beige Lifestyle"

"[The title] seemed so appropriate. I had had a week where a new hairdresser told me I should color my hair because the color I'm wearing now is too 'mousey.' It's my natural color! I was overwhelmed and feeling weary. So I decided to tear Violette's picture in half. Using tea-dyed fabrics, one half represents my everyday life. Sometimes it feels very beige, filled with housework that gets undone as soon as I'm finished, meals that are inevitably met with someone saying, 'Eww, I hate that!', endless baskets of laundry, and a checkbook that never seems to balance. I chose the novelty fabrics with care. The chicken fabric, because I often seem to be running like the proverbial one without a head, the bubbles to represent the menopausal state that often leaves me feeling befuddled and slightly (OK, mostly) like a bubble-head. I put sunshine in the fabric because, more often than not, I still manage a smile. The only color I allowed in my beige side was the bird's heart. For in my heart I know that beige or not, I have a good life that I hold dear.

"But the other half, the half I long for, is always filled with color. That side is filled with magic fairy dust, glitter, stars, love, laughter, boundless creativity (and the time to see projects through), secret boxes and the keys that open them, and even a mermaid or two."

KATRINA CANTRELL *(above)*
Ozark, MO

"I thought the bird was like a wise mother nurturing her eggs, or in this case the girl's thoughts and her positive state of mind. How we perceive our daily and life circumstances determines how we can face the ups and downs of life. It's like a little bird told me, 'Change the inner attitude of your mind and it will change the outer aspect of your life.'"

best way to handle a bird

SUSAN TANCRETO *(right)*

Redding, CA

"I like forming papier mâché around boxes. Sometimes I use my sculpture as a gift wrap. This project seemed like the ideal mâché-box sculpture. Lift the head off; the bird is the handle and there are eggs hidden inside."

best use of recyclables

DEBBIE HAUGEN *(left)*

Bellevue, WA

"Stellar: Cold Hands, Warm Heart"

"Stellar started as a tin juice can. A cold blue quilted cover, embellished in white beads and a few stars, covers her body. Inside she is surrounded with warm yellow felt; an affectionate red heart hangs from wire and beads. Mittens keep her hands warm. Although she appears frosty on the outside, flowers grow on top of her head and a felted bird has found refuge on her. Shiny stars surround the bird hoping people will take notice and befriend her."

ANNE LEACH *(above)*
Muskegon, MI

"The minute I saw the 'Do With Me What You Will!' image, 'Gypsy Rose' was born. The image evoked in me the feel of the gypsy spirit. I could just picture it on the shape of the lunch box. Inside is her crystal ball. Look into her eyes and gaze into the crystal ball for a glimpse of your future."

MARTHA MAY SCHRODER *(right)*
Northampton, MA

"I also have a parakeet, Charlie, who loves to swoop down near my head when flying around our kitchen during his outings. He has yet to trust that he can land on my head, so until he does...I can only dream."

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best way to dress a classic

ELIZABETH BECK

Atlanta, GA

"I have never done a magazine contest. I have never submitted my art to a magazine. Nonetheless, this 'Do With Me What You Will!' challenge absolutely spoke to me. The whimsy and charm of the line drawing is just exactly my idea of fun. When I first saw it, I knew it was a hat for Mona Lisa. I thought about Mona and what she thought about this hat and where the hat came from. Does that smirk mean she likes the hat? I would absolutely like a hat like that. I would wear it. My children would be mortified, but that is beside the point. I sat down and wrote out Mona's hat story, with the intention of having the story add texture and interest to the background. When I got to the end of my story and Mona was pondering orange shoes, I knew I needed to make her some. I plundered my closet. I painted some favorite clogs orange and I will absolutely wear these artsy clogs when they are returned to me, post contest."

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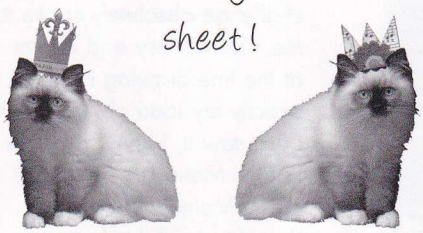

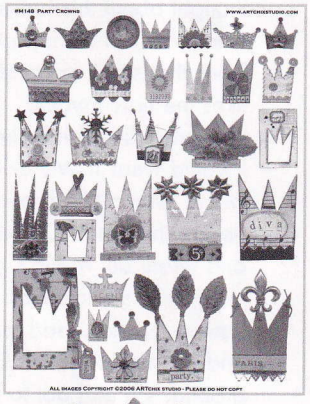

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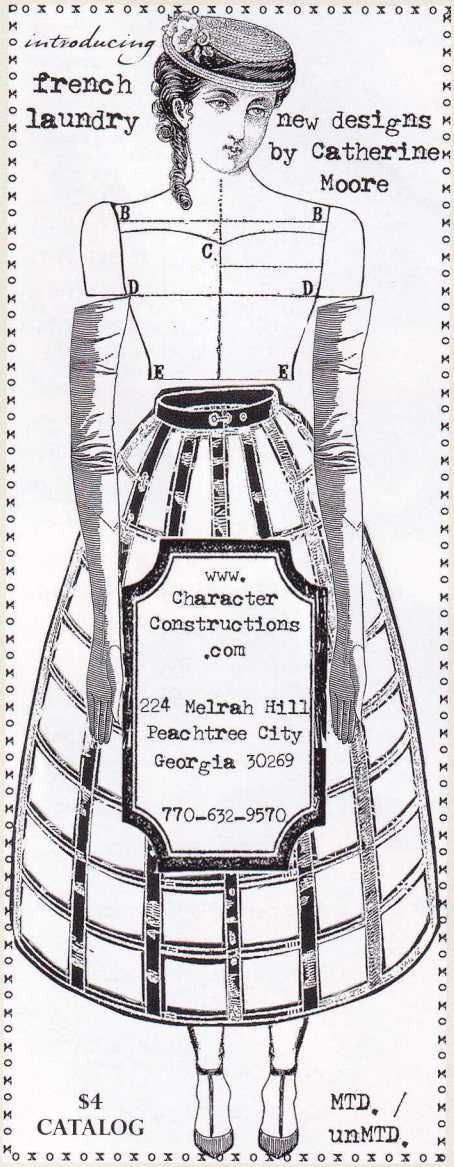

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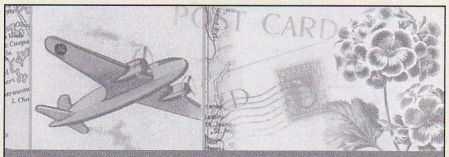

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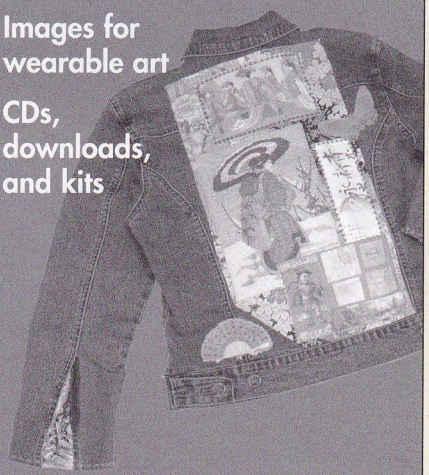

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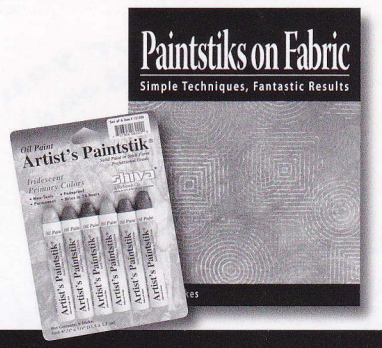

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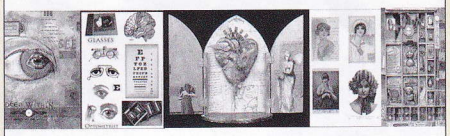

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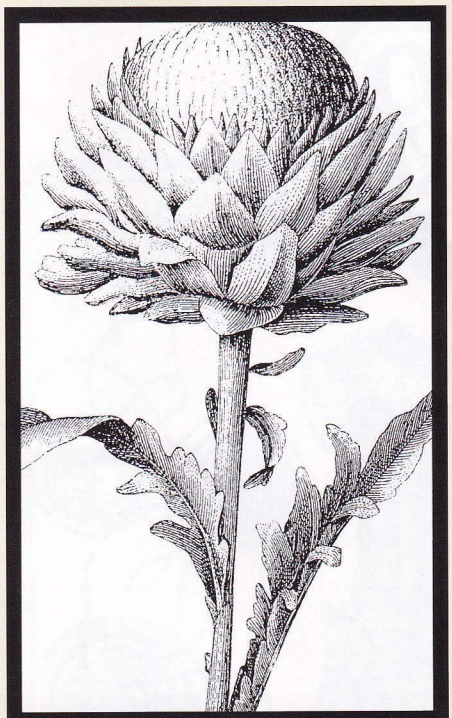

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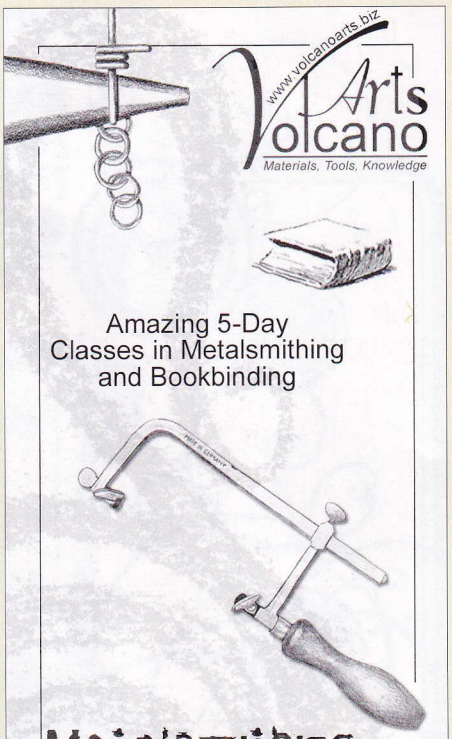

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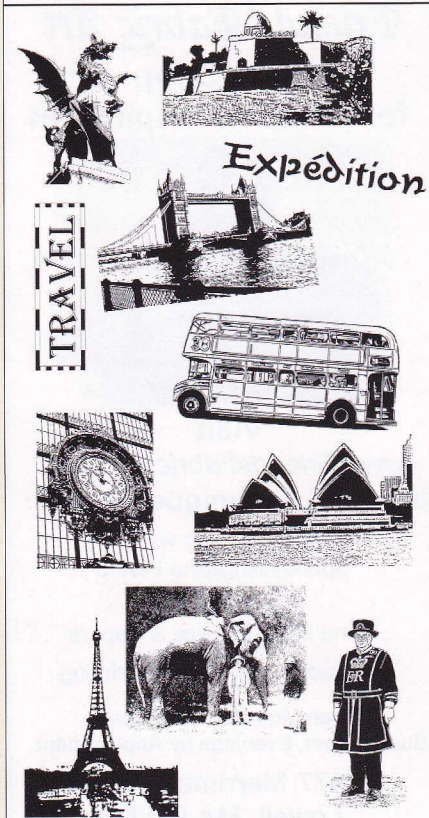

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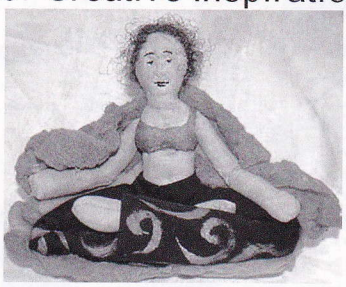

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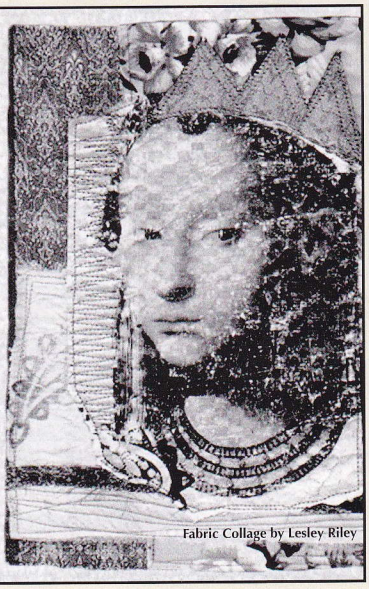

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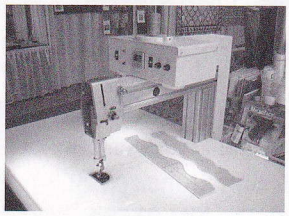

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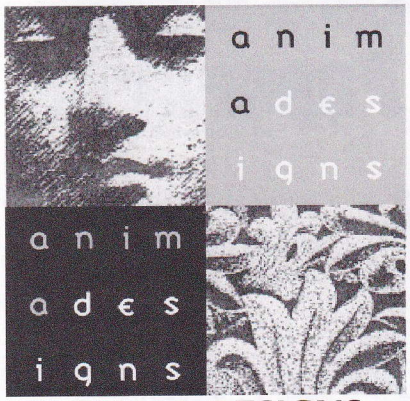

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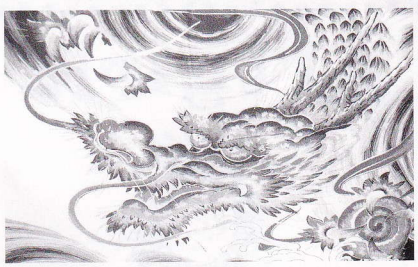

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the advertiser index

a
84 Á La Carte Art Stamps
87 Above the Mark
90 Alpha Stamps
86 Altercations
91 Anima Designs
85 Art & Soul
93 Art by Moonlight
84 Artchix Studio
89 Artella
92 Artgirlz
11 Artistic Journey
88 ARTitude Zine
86 ART Unraveled

b
27 Bali Fabrics
87 Beadfarm.com
93 Bohemian Element
49 The Button Emporium

c
86 Cedar Canyon Textiles
84 Character Constructions
98 Cloth Paper Scissors®, back issues order form
27 The Country Quilter

d
88 Dancing Rabbit Designs
85 Daylab Corporation
87 DiBona Designs

e
87 Echoes des Voyages
49 The Electric Quilt Company
90 ERA Graphics

f
90 Fabric Art Shop
10 Fabulous Fibers & Embellishments
92 Fancifuls Inc.
27 Fire Mountain Gems & Beads
11 Flights of Fancy Boutique
11 Free Expression
88 Friends Fabric Art

g
87 The Gleaner Zine
89 Guadalupe's Fun Rubber Stamps/ StampaFe

i
86 ISABA/ International Society of Altered Book Artists
89 Idyllwild Arts

j
3 Jacquard Products, Rupert, Gibbon & Spider, Inc.
6 Joggles.com

k
93 KDS Fibres & Textiles

m
93 Magic For Fabric
85 Magic Threads
89 Manto Fev
91 Miss Mary
2 Mixed-Media Explorations

o
88 100 Proof Press

p
92 Paperartsy
11 The Prairie Fibers Company

q
93 Quilting Arts, LLC website

r
85 Random Arts
13 Ranger Ink
92 Rubbermoon Stamp Company

s
100 Sally Jean
91 The Shibori Dragon
8 St. Theresa Textile Trove
91 Stampdiva.com
90 Stampers Anonymous

t
86 Textura Trading Company
45 Thread Magic
45 The Thread Studio
85 Top Hat Design
13 Treenway Silks
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v
84 VariaZioNE-ZNE
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jabberwocky

by loretta benedetto marvel

As a child, I never much cared for the story of Alice in Wonderland. I couldn't understand what the attraction was. First of all, every character was rude to Alice: the Queen of Hearts was awfully mean, the White Rabbit reminded me of the way my parents always hurried me, and the Mad Hatter was like the annoying kid at lunch who kept telling knock-knock jokes. I certainly never wanted to eat anything that would make me grow too big and then too small since I had enough trouble with my own body growing too big and too small in all the wrong places.

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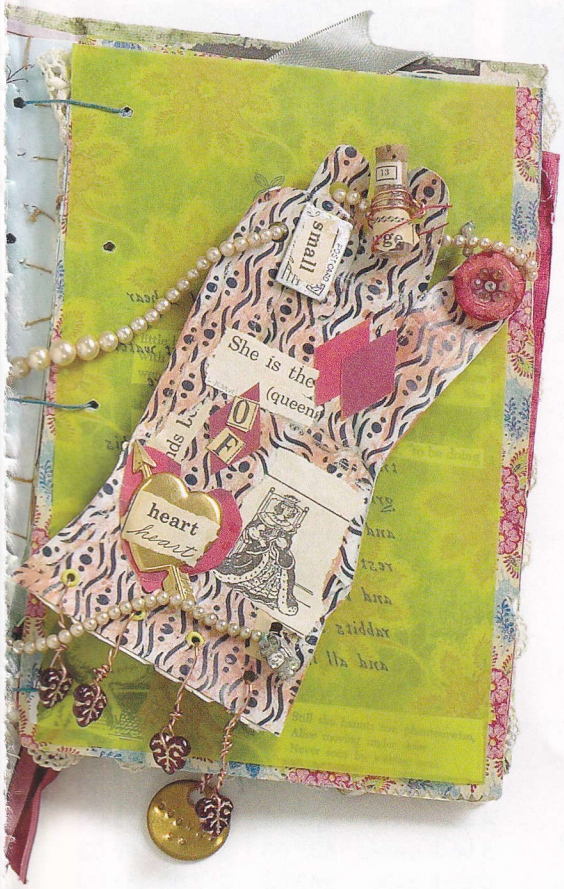
I have lived a life of utter satisfaction, as full and wide as the Eastern Sky is from the West. Equal parts of whimsy and love have sustained me through these long years as I have searched for the way back through the looking glass and down the rabbit hole.
"She's tired, poor thing!" said the Red Queen. "Smooth her hair—lend her your nightcap—and sing her a soothing lullaby."
"I didn't know that Cheshire cats always grinned; in fact, I didn't know that cats could grin."
"They all can," said the Duchess; "and most of 'em do."
game
Vanilla

What I hated most of all was that no one in Alice in Wonderland made any sense! Up was down and down was up, and all that Alice received in response to her questions was more nonsense. When we were forced in school to read "Jabberwocky", Lewis Carroll's most famous "nonsense" poem, my fear and loathing of all things associated with nonsense and Alice were cemented firmly. I dismissed all of the Alice stories as cautionary tales to remind kids not to stray off the path and go into the woods with strange animals. But at heart, what I really was most afraid of was discovering that the world was full of nonsense and all my rigid plans would not protect me from things that I could not control.

It took me half my lifetime to let go of my fears of jabberwocky. It held a tight stranglehold on my life as I made sure to cross all my "t's" and dot all my "i's" and to please everyone by never getting lost and never, ever, disappearing down a hole of my own making. But one day, after everyone was fed and tucked in, and the house was vacuumed, the laundry done, the car gassed up, the refrigerator full, the windows clean, and for 10 minutes there was no bake sale I had to be at or brief I had to write, I was at loose ends and decided it was okay for me to take out some paper and paint. I didn't intend to do more than make pretty marks on a page and hide it in my journal, but somehow when I dipped my brush into the pot of cerulean blue, jabberwocky exploded and I found myself floating in the sky above the house where I grew up. I painted the sky above me and the green lawn below me and then fell through a time/space continuum to my childhood where paint and paper and crayons and clay and glitter held me in their sway for many nights until the children were running ragged and shoeless and hungry. Or so it seemed.

Since then, jabberwocky has flourished in my life, and I've followed the White Rabbit through the looking glass of my own creativity many, many times. I can still see myself on the other side of the mirror—a timid and sad little girl like Alice's sister. I can't imagine what my life would be like if I couldn't be an artist anymore. Without art and writing in my life, I'd be very dull indeed.

But what about Alice? It must have been awfully hard to surpass her time spent in Wonderland. I wondered



what she had done with the rest of her life and whether her time in Wonderland had made her brave and strong or timid and dull, and whether she, too, had dishpan hands. And then one day I was in a dusty book-store (when I should have been in a carpool line somewhere) and I saw a grinning cat floating above a shelf holding a journal in his mouth, and as I reached for it he disappeared. After you read Alice's little memoir, I hope you are inspired to look for the jabberwocky in your own life. Artists need to find their way down all the rabbit holes.

journal of my 80th year

I have lived a life of utter satisfaction
As full and wide as the Eastern sky
Is from the West
Love and whimsy
Have sustained me these long years
Of searching for the way
Back
Down the rabbit hole
And
Through the looking glass.

I have tramped the world
In pilgrimage to White Rabbits
& Queens of Hearts
Painting sultans and beggars
Telling fortunes in
The spice bazaars of Madagascar
Sleeping with the wild Tigers of Bengal
Singing arias on the Great Wall
Climbing the highest mountains of Nepal
Riding bareback the wild ponies of Chincoteague
Feeding flamingos briny shrimp
And
Being godmother to
innumerable sets
of Dees and Dums.

Always
My heart returned to England
Where it is endless summertime
Tea parties by the lake
Croquet lawns filled with children
And a house filled with jabberwocky:
Mad hats, talking coat racks, lemon tarts
Furry creatures of all kind
Nibbling fruits of gigantic size
Grown to tempt a creature
from its hole.

Those years of abundance
Are but stories told before the fire
My hair is gray, though still long
On my shriveled hand
I wear a ruby ring
Given me by a Queen long dead
And deep inside
My shirtwaist pocket
Inside a velvet pouch
Resides a small tuft of white fur
Shiny with age
Carried close to my heart for
More than four score years.

Dusk finds me on the garden bench
Teacup in hand eyes closed
In sweet hope that I might once again
Feel the gentle breath
Of an old, grizzled rabbit on my cheek
I thought I saw him by the pond,
His fur yellowed, his hops arthritic
His coat a tattered red
But it was just my own reflection
In the looking glass.

The hour is late
I hear the ticking of a
Vest-pocket watch
Above my bed floats a Cheshire Cat
In his 9th life
Translucent to the bone
I see only his grin
Over the eiderdown
And he calls to me to turn the covers down
So that he may warm my feet
While I wait for he
Who will take me once again
To where rabbits speak
&
Tales are told
& all is Wonderland.

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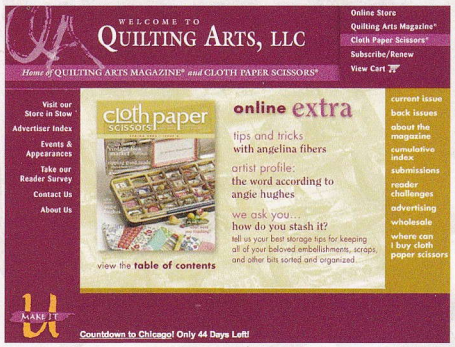

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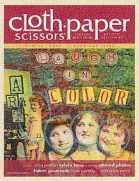

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"just who do you think you are?"

A QUIZ AND CHALLENGE

As artists, we all like to try new things, but after a while, most of us establish a certain style in method and results. At Cloth Paper Scissors®, we've noticed that many of the artists/readers who participate in our reader challenges or in the round-robin projects we feature say that these experiences help them hone their own styles and also push them to try new materials and methods.

At Cloth Paper Scissors®, we've identified three distinct styles among our artists and readers: The Spontaneous Artist, the Grunge Artist, and the Integrated Artist (there are more, of course, but these are the most prominent). To help you identify your artistic style (and give you a giggle), we have devised a little unscientific quiz. To take the 10-question test, go to our website, clothpaperscissors.com, and click on Reader Challenges. After you've figured out what kind of artist you are, we challenge you to take a walk on the wild side and show us another aspect of the artist within.

Using a store-bought handheld mirror (or something bought, handmade, or found that looks like a mirror), artistically treat one side in your typical style and make sure to use the mirror portion as a canvas that you will cover with your art, then turn it over and give us the "mirror image" in a completely different style. You can use any materials you like, but you have to follow these rules:

1. This is very important. If you use a real mirror, you must cover the glass in some way. You may do this with opaque or sheer materials or you may use a dull reflective material (such as mica, aluminum foil, foil paper, and so on), but no actual mirror should show. Why? Because it's just too hard to photograph a mirror, and it makes our photographers cry. If you break this rule, not only will Cloth Paper Scissors® not feature your art in our magazine, but you will have seven years bad luck.
2. Your artwork must weigh less than or equal to 5 lbs., no more (this weight does include shipping materials), and the dimensions should not exceed 8" in any direction, with no more than 2" in depth. No exceptions.
3. Include a brief narrative of what you made and why, plus the materials used. Your description must contain your "type" according to our quiz and the artistic type you decided to try as a change of pace (and tell us which side is which).
4. Include a label with your full name, street address, email address, and phone number sewn, fused, glued, or written (as appropriate to your art) on your artwork.
5. Include two photographs of your artwork (one for each side) with your name, phone number, street address, and email address printed on the back.
6. Include an entry fee of $15 (for U.S. and Canadian residents) or $20 (for all overseas residents). This fee, which must be paid in U.S. dollars, covers the shipping, packing materials, and handling for the return of your "Just Who Do You Think You Are?" project. All projects will be mailed back between September 5 and September 19, 2006, via UPS.

Your "Just Who Do You Think You Are?" project must be received by July 1, 2006. One project per person, please. We will feature some of your projects in our Winter 2006 issue, coming out in October.

Mail your entry to:

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By submitting your "Just Who Do You Think You Are?" project you are authorizing Quilting Arts, LLC, to publish your project in upcoming publications and promotional materials, and on our website. Quilting Arts, LLC, will not be held responsible for loss or damage due to circumstances beyond our control.

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